DOCUMENT RESUME

ED 373 372 CS 508 668

TITLE	Evaluating Students' Learning and Communication Processes: Handbook 2--Diagnostic Teaching Unit: Language Arts.
INSTITUTION	Alberta Dept. of Education, Edmonton. Student Evaluation Branch.
PUB DATE	93
NOTE	209p.; For other handbooks in this series, see CS 508 667-670.
AVAILABLE FROM	Learning Resources Distributing Centre, 12360 - 142 Street, Edmonton, Alberta T5L 4X9, Canada.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC09 Plus Postage.
DESCRIPTORS	Class Activities; Communication Skills; Evaluation Methods; Grade 7; *Humor; Junior High Schools; *Language Arts; *Learning Processes; Lesson Plans; Student Evaluation; Units of Study
IDENTIFIERS	*Alberta; Communication Context

ABSTRACT

Presenting a diagnostic teaching unit for grade 7 language arts, this handbook is intended to be used along with the companion handbook 1, "Evaluating Students' Learning and Communication Processes: Integrating Diagnostic Evaluation and Instruction." The student activities of the diagnostic teaching units in the handbook have been designed to engage students in the six learning and communication processes (exploring, narrating, imagining, empathizing, abstracting, and monitoring) described in the companion handbook. The first part of the handbook presents a diagnostic teaching unit entitled "What's So Funny? (The Lighter Side of Life)" and includes a general description of the lessons in the unit followed by more detailed plans for each lesson. The final section of the unit contains supplementary materials created to support the lessons in the unit. The second part of the handbook shows how to apply the evaluation and instructional strategies of the companion handbook to the student work generated as the students engage in the learning activities of the unit described in the first part of the handbook. The second part of the handbook also presents samples of students' work drawn from field trials of the diagnostic teaching unit, along with a discussion of the learning and communication processes exemplified in the work. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 373 372

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
S. Wolodko

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

CS

EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES

DIAGNOSTIC TEACHING UNIT: LANGUAGE ARTS

This document was written primarily for:

Students	
Teachers	✓
Administrators	
Parents	
General Public	
Others (Specify)	

Copyright © January 1993. The Crown in Right of Alberta as represented by the Minister of Education. Alberta Education, Student Evaluation Branch.

11160 Jasper Avenue, Edmonton, Alberta, Canada T5K 0L2

All Rights Reserved.

Evaluating Students' Learning and Communication Processes can be purchased from:
The Learning Resources Distributing Centre
12360 - 142 Street
Edmonton, Alberta
T5L 4X9

SPECIAL PERMISSION is granted to educators to reproduce, for educational purposes and on a nonprofit basis, the special forms included in this document for recording information about students' learning and communication processes and other materials intended for student use.

Acknowledgments

This program includes the valuable contributions of many educators. Sincere thanks and appreciation are extended to the following:

Classroom teachers who assisted the Diagnostic Evaluation Project Team in developing and field testing the program

Language Arts

Nancy Adams - Rocky View School Division #41
Sandy Brown - Calgary RCSS District #1
Marie Caley - Edmonton School District #7
Linda Cleary - County of Strathcona #20
Leland Crapo - County of Newell #4
Gail Cuff - Edmonton School District #7
Keith Fisher - Medicine Hat School District #76
Mike Forbis - Lethbridge School District #51
Laurence Hanevy - Calgary RCSS District #1
Heather Harrigan - Calgary School District #19
Jacquilene Harty - Rocky Mountain School Division #15
Joseph LePage - Red Deer RCSS District #17
Valerie Lewis - Calgary School District #19
Lawrie Mack - Calgary School District #19
Bob Macpherson - Grande Prairie School District #2357
Doug Maishment - Foothills School District #38
Donna McCann - Drayton Valley RCSS District #111
Lyn Reynolds - Lakeland RCSS District #150
Debbie Schellenberger - County of Parkland #31
Leroy Smith - Edmonton School District #7
Marylynne Stumpf - Red Deer School District #104
Gerry Wowk - Edmonton RCSS District #7
Carol Young - Fort McMurray School District #2833

Social Studies

Bonnie Baird - Edmonton School District #7
Valerie Doenz - Calgary RCSS District #1
Bob Dorland - Edmonton School District #7
Alice Fenny - Edmonton School District #7
Linda Finlay - Calgary School District #19
Rick Gilson - Grande Prairie School District #2357
Marcus Halley - Edmonton RCSS District #7
Jim McGuckin - Edmonton RCSS District #7
Gordon Mercy - Edmonton School District #19
Rosemarie Nahnybida - Beaverlodge RCSS District #68
Dave Overand - Edmonton School District #7
Wayne Schneider - Calgary School District #19
Joe Weleschuk - Sherwood Park CSS District #105
Scott Winter - Edmonton School District #7
Bill Yuskow - Edmonton School District #7

Science

Monika Amies - Calgary School District #19
Joyce Andruchow - County of Smoky Lake #13
Janet Bent - Calgary RCSS District #1
Ken Boyko - Edmonton RCSS District #7
Anita Chetty - County of Wheatland #16
John Cowan - County of Mountain View #17
Glenn Doerksen - Calgary School District #19
Harry Hawkings - Red Deer School District #104
Charmaine Howe - Edmonton School District #7
Allison Kerr - Edmonton School District #7
Alex Mackintosh - County of Strathcona #20
Phil Mark - Edmonton School District #7
Sandra Rau - Medicine Hat School District #76
Rob Smith - County of Parkland #31
Dean Throness - County of Parkland #31
Jeff Turner - Calgary School District #19
Gerald Ward - Calgary School District #19

Resource Teachers and Consultants

Genevieve Balogun - Calgary School District #19
Isabelle Brousseau - County of St. Paul #19
Janet Hancock - Edmonton School District #7
Dana Rajman - Edmonton School District #7

Members of the Steering Committee who provided advice and encouragement to the project team

Wayne Blair - Consultant, Distance Education
Program Implementation Branch,
Alberta Education
Tara Boyd - Coordinator, Language Arts,
Curriculum Support Branch,
Alberta Education
Mary Dunnigan - Language Arts Consultant,
Edmonton Regional Office, Alberta Education
Graham Foster - Supervisor of Language Arts,
Calgary RCSS District #1
Jackie Gee - Associate Superintendent,
Instructional Services, County of
Strathcona #20
Glen Kirkland - Supervisor of Language Arts,
Edmonton RCSS District #7
Terry MacKenzie - Elementary Consultant,
Language Arts, Calgary School
District #19

Barbara Preston - Brooks Junior High School, Brooks School District #2092
Joe Raju - High School Principal, Alberta Correspondence School, Alberta Education
Dorothy Walch - Fort McMurray Composite High School, Fort McMurray School District #2833
Laurie Walker - Associate Professor, Faculty of Education, University of Lethbridge

Members of the Diagnostic Evaluation Project Team, Alberta Education

Darlene Montgomery - Acting Program Manager: Diagnostic Evaluation
Dennis Belyk - Associate Director: Achievement Testing and Diagnostic Evaluation
Tom Dunn - Test Development Specialist
Nadia Hochachka - Examiner
Shirley Machura - Program Manager: Diagnostic Evaluation
Beverley Nugent - Examiner
Marcia Wright - Examiner

Others who made significant contributions to the completion of the project

Jill Bonenfant - Writer
Rebecca Kallal - Writer
Michelle Lee - Word Processor
Timothy Joseph - Word Processor
Holley Wong - Word Processor
Bonnie Blonar - Word Processor

Cover design by David de Bourcier

Table of Contents

Introduction 1

Purpose of This Handbook 1

Structure of This Handbook 2

Part One: The Diagnostic Teaching Unit 3

Structure of the Diagnostic Teaching Unit 3

Grade 7 Language Arts
"What's So Funny? (The Lighter Side of Life)" 5

Part Two: Applying Diagnostic Evaluation and Instructional Strategies to Students' Work in Language Arts 79

Introduction

Purpose of This Handbook

Integrating diagnostic evaluation with instruction in language arts

The diagnostic teaching units in this program have been designed to help you include diagnostic evaluation of students' learning and communication processes with regular learning activities in your classroom. This handbook, which presents a diagnostic teaching unit for Grade 7 Language Arts, is intended to be used along with Handbook 1, *Evaluating Students' Learning and Communication Processes: Integrating Diagnostic Evaluation and Instruction*. This companion handbook explains the theoretical framework of the program and describes the evaluation and instructional strategies that will help you and your students gain the most benefit from your use of the diagnostic teaching unit.

The student activities of the diagnostic teaching units have been designed to engage students in the six learning and communication processes described in Handbook 1 of the program so that their independent use of these processes can be assessed. Your students will have opportunities to observe and evaluate their own learning and communication processes and those of their peers. You and your students will be able to construct profiles of their independent use of the processes. You can use these profiles cooperatively to plan instructional activities that will help your students develop greater independent control over their learning and communication processes.

This unit is not intended to prescribe content or methodology. You may wish to use the unit exactly as presented, or you may wish to adapt the learning activities to fit your own situation and your own students. We hope you will view the diagnostic teaching units as models that can be replicated for other topics in the courses you are teaching. In this way, you can continue to gather diagnostic information about your students' learning and communication processes and meet their individual needs as learners and communicators.

Structure of This Handbook

This handbook consists of two parts.

Part One: The Diagnostic Teaching Unit

The first part is a Diagnostic Teaching Unit for Grade 7 Language Arts entitled "What's So Funny? (The Lighter Side of Life)." The unit includes a general description of the lessons in the unit followed by more detailed plans for each lesson. The final section of the unit contains supplementary materials created to support the lessons in the diagnostic teaching unit.

Part Two: Applying evaluation and instructional strategies to students' work in language arts

The second part of the handbook shows how to apply the evaluation and instructional strategies of *Evaluating Students' Learning and Communication Processes* to the student work you will be collecting and evaluating as your students engage in the learning activities of the diagnostic teaching unit. Samples of students' work drawn from the field trials of the diagnostic teaching unit are presented, along with a discussion of the learning and communication processes exemplified in the work. This part of the handbook also suggests instructional activities to help students become more independent users of the six processes.

Part One: The Diagnostic Teaching Unit

Structure of the Diagnostic Teaching Unit

The diagnostic teaching unit has three parts—Unit Plan, Lesson Plans, and Student Materials.

The Unit Plan

The Unit Plan present a general overview of the unit. These planning sheets are facing pages divided into several columns. (See pages 10 and 11 for an example.)

Processes
-Exploring
-Narrating
-Imagining
-Empathizing
-Abstracting
-Monitoring

The first column, "Processes", indicates the six learning and communication processes students will use as they participate in the activities—Exploring, Narrating, Imagining, Empathizing, Abstracting, and Monitoring. Titles of the lessons are also found in this column. Under the lesson title, the processes to be emphasized during each lesson are indicated by an "x." Processes that will be used by students, but are not the prime focus of evaluation, are indicated by a check mark.

Diagnostic Evaluation Procedures

The second column, "Diagnostic Evaluation Procedures," summarizes what you will do to evaluate the learning and communication processes of selected students. Key words in these procedures are boxed for emphasis.

Activities

Classroom Organization

Strands

The third column, "Activities," indicates what you and your students will do during each lesson. The fourth and fifth columns indicate how students are organized for the lesson (learning as individuals, in pairs, in small groups, or in a whole class setting) and the language strands that are engaged in during each lesson (reading, writing and representing, oral communication—listening and speaking, and viewing).

Program Objectives

Materials

The sixth column lists the objectives from the Program of Studies that are pertinent to each lesson. The seventh and final column lists the materials students will use in the lesson and the materials that you will use to observe and evaluate their learning and communication processes.

The Lesson Plans

Like the Unit Plan sheets, the Lesson Plan sheets are divided into columns. (See page 24 for an example.)

Objectives

The first column, "Objectives," lists the knowledge, skill and attitude objectives from the Program of Studies that are the focus of the lesson. Opportunities to engage in the six learning and communication processes will help students achieve these objectives. The Descriptive Scales and the Observation/Profile Sheets in the companion handbook, *Evaluating Students' Learning and Communication Processes: Integrating Diagnostic Evaluation and Instruction*, will enable you to evaluate students' attainment of these objectives *indirectly* and *formatively* through your evaluation of their learning and communication processes. Any *summative* evaluation procedures that you conduct during the lesson will, of course, take these objectives more directly into account.

Procedures
-Student Activity
-Teacher Activity
-Supplementary or Alternate Procedures

The "Procedures" column is subdivided into Student Activity, Teacher Activity, and Supplementary or Alternate Procedures. Descriptions and explanations of the diagnostic evaluation procedures that you will conduct, as the students are involved in activities, are highlighted with grey screening for emphasis. Under "Supplementary or Alternate Procedures" you will find additional information about the lesson or about procedures that might be necessary for your students, as well as alternate activities that you may wish to try.

Materials

The third column lists the materials that will be used during the lesson. The resources students will need and the record-keeping forms and equipment you will need are listed directly opposite the activity they apply to.

The Student Materials

Student materials have been created to support the lessons in this unit. Additional readings are included in this section, as are assignments for small group work and writing of various kinds. These student materials may be duplicated for classroom use.

Grade 7 Language Arts
What's So Funny? (The Lighter Side of Life)

An exploration of humor in writing and other media

In this Diagnostic Teaching Unit, students will be studying the use of humor in various literary genres and other media. The unit integrates objectives for the five language strands and the study of literature drawn from the *Program of Studies for Junior High Schools.*

Through a variety of activities involving small group and individual work and encompassing a range of language use, students will examine the functions and forms of humor in our lives, with these questions as a focal point:

Central questions

- Why do we need to be able to laugh at ourselves and at life?
- In what forms do we express our sense of humor?
- How do we make people laugh?
- Does everyone find the same things funny?
- What are the reasons for similarities and differences in our perceptions of humor?

Lesson summaries

There are seven lessons in the unit. The term "lesson" refers to a group of related activities that will usually require more than one class period to complete. One of the lessons has been designated as optional; you may also wish to adapt other lessons according to the needs of your students and the availability of resources. A brief summary of the lessons follows.

Lesson One: "Introduction—Exploring Personal Preferences in Humor" is intended to arouse students' interest in the study of humor. The activities encourage students to draw upon their personal experiences and preferences, using humorous fictional characters as a source for writing and discussion.

Lesson Two: "Taking an Imagined Perspective" draws upon ideas explored in the first lesson. Students write an imaginary interview with a humorous fictional character and present it to their peers. They also develop their skills in peer editing, revision and peer response.

Lesson Three: "Surveying the Opinions of Others" extends ideas examined in the first two lessons. In small groups, students plan and carry out a survey to gather information about what other people find humorous. They present their findings to their classmates.

Lesson Four: "Moving into Literature—Narrative Poetry" involves students in an examination of parody in Roland Dahl's satirical reworking of familiar fairy tales and the illustrations that accompany these. Students write their own parodies of fairy tales for a class anthology, which also provides an opportunity for further practise in peer editing, revision, and peer response.

Lesson Five: "Of Mice and Maids" is an optional lesson that could be used as enrichment for some students who would enjoy the challenge of developing and presenting an oral interpretation of a satirical ballad by Dennis Lee.

Lesson Six: "A Variety of Short Stories" provides an opportunity for students to select a short story that appeals to them and develop their ability to respond to and interpret humor in literature through journal writing, small group discussion, and writing for a wider audience. This lesson provides further practise in peer editing, revision and peer response skills.

Lesson Seven: "Writing to Entertain a Wider Audience" concludes the unit with a study of humor in non-fiction writing. Students develop their own piece of writing, using irony to create humor, and share their writing with adults in the school and community, who read and respond to the students' work. As a culminating activity, students make a final entry in their journals reflecting on their learning in this unit.

GRADE 7 LANGUAGE ARTS

WHAT'S SO FUNNY?
(THE LIGHTER SIDE OF LIFE)

ACKNOWLEDGEMENTS

Unit Developers:

Sandy Brown—Calgary RCSSD #1
Marie Caley—Edmonton SD #7
Gail Cuff—Edmonton SD #7
Valerie Lewis—Calgary SD #19
Laurie Mack—Calgary SD #19
Doug Maishment—Foothills SD #38
Donna McCann—Drayton Valley RCSSD #111
Debbie Schellenberger—County of Parkland #31
Leroy Smith—Edmonton SD #7

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

<table>
<tr><th colspan="6">PROCESSES</th><th rowspan="2">DIAGNOSTIC EVALUATION PROCEDURES</th><th rowspan="2">ACTIVITIES</th></tr>
<tr><th>EXPLORING</th><th>NARRATING</th><th>IMAGINING</th><th>EMPATHIZING</th><th>ABSTRACTING</th><th>MONITORING</th></tr>
<tr><td colspan="6">Lesson One: Introduction – Exploring Personal Preferences in Humor</td><td rowspan="3">OBSERVATION and EVALUATION of selected students' learning and communication processes in their discussions and writing.</td><td rowspan="3">1. Teacher and students write about their favorite characters from television sitcoms, comedy movies, cartoons or comic strips.
2. In small groups, students read their descriptions to one another, guess the identity of each character being described, and select the best two from their group to read to the class.
3. Students read the selected pieces to the class, inviting others to guess the identity of each character being described and examining how each writer has used language effectively to accomplish the purpose of this writing.
4. Students compile a list of their favorite characters and examine similarities and differences in their perceptions of humor.
5. Students write a journal entry reflecting on the ideas about humor brought forward in this lesson.</td></tr>
<tr><td colspan="6">✗ indicates a process emphasized in the lesson.
✓ indicates a process used in the lesson</td></tr>
<tr><td>✗</td><td>✗</td><td>✗</td><td>✓</td><td>✓</td><td>✓</td></tr>
</table>

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓	✓	✓	✓	✓	✓	✓	✓	Speaking 1 - A, B, D, F 2 - C, D, E 3 - A, B 4 - A, C, D, E Listening (Viewing) 5 - A, B, C, D, H 6 - C, F 7 - B, I 8 - A, B, C, F 9 - C, E, F 10 - A, C, D 12 - A 13 - A, B Writing 15 - A, D, E 16 - A, B, C, E, H 17 - C, D 19 - A, C, F, G, H 20 - B 21 - A, B Reading/Literature 23 - A, B, C, E, F 24 - C, D, E 25 - A, C, D, F, H, K, N	Recent television guides, newspaper comic sections, cartoon books, etc. OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Audiotape

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

PROCESSES						DIAGNOSTIC EVALUATION PROCEDURES	ACTIVITIES
EXPLORING	NARRATING	IMAGINING	EMPATHIZING	ABSTRACTING	MONITORING		
Lesson Two: Taking an Imagined Perspective ✗ indicates a process emphasized in the lesson. ✓ indicates a process used in the lesson						OBSERVATION and EVALUATION of selected students' learning and communication processes in their discussions, presentations, writing and feedback to others. Student SELF-EVALUATION and PEER EVALUATION of learning and communication processes in their discussions, presentations, writing and feedback to others during Lessons One and Two.	1. Students engage in prewriting activities to prepare for writing an imaginary interview between themselves and their favorite character from television sit coms, comedy movies, cartoons or comic strips. 2. Students respond to each other's drafts to assist each other in editing and revising their writing. 3. Students revise their writing and then celebrate their work by presenting their interviews to a small group of peers. 4. Students respond to the revised work of peers.
✗	✗	✗	✗	✓	✓		

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓	✓	✓	✓	✓	✓	✓	✓	Speaking 1 - A, B, D, F 2 - C, D, E 3 - A, B 4 - A, C, D, E Listening (Viewing) 5 - A, B, C, D, H 6 - C, F 7 - B, I 8 - A, B, C, F 9 - C, E, F 10 - A, C, D 12 - A 13 - A, B Writing 15 - A, D, E 16 - A, B, C, E, H 17 - C, D 19 - A, C, F, G, H 20 - B 21 - A, B Reading/Literature 23 - A, B, C, E, F 24 - C, D, E, F 25 - A, C, D, F, H, K, N	The students' journal writing from Lesson One OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder(s) Audiotape(s) A form for peer response adapted or designed by the teacher. OBSERVATION/PROFILE SHEET designed for use with individuals. SELF-EVALUATION PROFILE SHEET PEER EVALUATION PROFILE SHEET

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

PROCESSES						DIAGNOSTIC EVALUATION PROCEDURES	ACTIVITIES
EXPLORING	NARRATING	IMAGINING	EMPATHIZING	ABSTRACTING	MONITORING		
Lesson Three (and Ongoing): Surveying the Opinions of Others ✗ indicates a process emphasized in the lesson. ✓ indicates a process used in the lesson						**OBSERVATION and EVALUATION of selected students' learning and communication processes in their discussions, writing and other forms of representation, oral presentations, and feedback to others.**	1. Students share their final journal entries from Lesson One to provide a context for this lesson. 2. Students suggest questions to be used to survey opinions about humor. 3. Students identify groups to be surveyed. 4. Students assist in designing a questionnaire. 5. Students role-play interviews with different groups of people selected for the survey to practise adapting their language appropriately for each of these audiences. 6. Students conduct the survey. 7. Students compile their data, draw tentative conclusions about similarities and differences in preferences, and hypothesize about the reasons for these. 8. Students present and discuss their findings. 9. Students provide feedback to each other about the effectiveness of their oral presentations.
✓	✓	✗	✗	✗	✗		

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓	✓	✓	✓	✓	✓	✓	✓	Speaking 1 - A, B, D, E, F 2 - B, D, E, F, G 3 - A, B 4 - A, B, D, E Listening (Viewing) 5 - A, B, E, F, G, H 6 - A, B, C, D, E 7 - A, B, E, G 8 - A, B, C, D, E, F 9 - C, F, G 10 - A, B, C, D 11 - A, C 12 - A, C 13 - B 14 - A, B, C Writing 15 - A, D, E 16 - A, B, C, D, E, F, G, H, I 17 - B, C, D 19 - B, C, H, I, J 20 - B Reading/Literature 23 - A, D, E 25 - K 36 - A, B	The students' journals **OBSERVATION/PROFILE SHEET designed for use with groups** **Tape recorder** **Video camera** **Audiotapes** **Videotape** Feedback form for students' and teachers' response to the students' oral presentations, adapted or designed by the teacher

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

<table>
<tr><th colspan="6">PROCESSES</th><th rowspan="2">DIAGNOSTIC EVALUATION PROCEDURES</th><th rowspan="2">ACTIVITIES</th></tr>
<tr><th>EXPLORING</th><th>NARRATING</th><th>IMAGINING</th><th>EMPATHIZING</th><th>ABSTRACTING</th><th>MONITORING</th></tr>
<tr><td colspan="6">Lesson Four: Moving into Literature – Narrative Poetry
✗ indicates a process emphasized in the lesson.
✓ indicates a process used in the lesson</td><td rowspan="2">OBSERVATION and Evaluation of selected students' learning and communication processes in their discussions, writing, and drawing.
Student SELF-EVALUATION and PEER EVALUATION of learning and communication processes in their discussions, writing, and drawing.</td><td rowspan="2">1. Students suggest words or phrases describing the character of Red Riding Hood as she is portrayed in the traditional version of this story.
2. Students examine the illustrations in Roald Dahl's version of the story and predict the outcome of this version.
3. Students suggest words or phrases describing the character of Red Riding Hood as she is portrayed in Dahl's parody of the story.
4. Students speculate about the author's purpose, relating this parody to others they have read.
5. Students list and discuss the things Dahl does to make the story humorous.
6. Students suggest how the illustrator's work enhances the humor of Dahl's parodies.
7. Students write and illustrate their own parodies of fairy tales to contribute to a class anthology to be shared among themselves or with other classes.
8. Students assist each other in editing and polishing their work for publication.
9. Students write letters to the authors in their own class (or in other classes), expressing what they liked about the parodies.</td></tr>
<tr><td>✓</td><td>✓</td><td>✗</td><td>✗</td><td>✗</td><td>✗</td></tr>
</table>

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓	✓	✓	✓	✓	✓	✓	✓	Speaking 1 - A, B, C, D, E, F 2 - A, B, C, D, E 3 - A, B, C 4 - A, B, C, D Listening (Viewing) 5 - B, C 6 - A, B, C, D, E 7 - D, E, F, K 8 - A, B, C, E 9 - A, B, C, D, E, G 11 - A, C 12 - B Writing 15 - A, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 18 - A, B, C, D, E, F 19 - A, B, C, E, F, G, H 20 - A, B 21 - A, B Reading/Literature 23 - A, B, C, D, E, F 24 - A, B, C, D, E 25 - A, B, C, H, J, M, N 26 - A, B, C, D, E, G 27 - A, B, C, D 28 - A, B, C, F, G 29 - B, C, D, E, F	OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Video camera Audiotapes Videotape A copy of the traditional children's version of "Little Red Riding Hood" "Little Red Riding Hood and the Wolf", and "The Three Little Pigs" from Roald Dahl's Revolting Rhymes, attached page 64 "Peer Response Sheet" adapted or designed by the teacher and students OBSERVATION/PROFILE SHEET designed for use with individuals. SELF-EVALUATION PROFILE SHEET PEER EVALUATION PROFILE SHEET

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

<table>
<tr><th colspan="6">PROCESSES</th><th rowspan="2">DIAGNOSTIC EVALUATION PROCEDURES</th><th rowspan="2">ACTIVITIES</th></tr>
<tr><th>EXPLORING</th><th>NARRATING</th><th>IMAGINING</th><th>EMPATHIZING</th><th>ABSTRACTING</th><th>MONITORING</th></tr>
<tr><td colspan="6">Lesson Five: Of Mice and Maids (OPTIONAL)
✗ indicates a process emphasized in the lesson.
✓ indicates a process used in the lesson</td><td rowspan="2">OBSERVATION and EVALUATION of selected students' learning and communication processes in their discussions, rehearsal, oral presentation, and feedback to others.</td><td rowspan="2">This lesson is optional. You may wish to use it with a more advanced group of students for enrichment. Your use of this lesson will also depend upon the availability of the poem, " The Mouse and the Maid," which is central to the activities.
1. Students listen to familiar poems written by Dennis Lee and comment on their appeal.
2. Students preview the text to be read, examining illustrations, speculating on characters and events, exploring the format, and posing questions to establish a purpose for reading.
3. In small groups, students read the poem aloud, define unfamiliar words, note strategies used to do this, and record problems for discussion by the class. They also select an appropriate ending for the poem.
4. Students discuss problems and questions arising from their reading of the poem. They share their lists of unfamiliar words, definitions and strategies used. They locate meanings of any remaining unfamiliar words and discuss their choice of an appropriate ending.
5. In the same small groups, students prepare an interpretive reading of one part of the poem.
6. Students celebrate their work through a performance of their interpretive readings for the class.
7. Students receive feedback about their performance from the teacher and their peers.</td></tr>
<tr><td>✓</td><td>✓</td><td>✗</td><td>✗</td><td>✗</td><td>✗</td></tr>
</table>

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓		✓	✓	✓	✓	✓	✓	Speaking 1 - A, B, C, D, E, F 2 - A, B, C, D, E 3 - A, B, C 4 - A, B, C, D Listening (Viewing) 5 - B, C 6 - A, B, C, D, E 7 - D, E, F, K 8 - A, B, C, E 9 - A, B, C, D, E, G 11 - A, C 12 - B Writing 15 - A, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 18 - A, B, C, D, E, F 19 - A, B, C, E, F, G, H 20 - A, B 21 - A, B Reading/Literature 23 - A, B, C, D, E, F 24 - A, B, C, D, E 25 - A, B, C, H, J, M, N 26 - A, B, C, D, E, G 27 - A, B, C, D 28 - A, B, C, F, G 29 - B, C, D, E, F	A selection of Dennis Lee's poems written for children "The Mouse and the Maid" by Dennis Lee, in The Difficulty of Living on Other Planets. Macmillan: Toronto, 1987, pages 42-55 **OBSERVATION/PROFILE SHEET designed for use with groups** **Tape recorder** **Audiotape** "Using Your Voices in an Interpretive Reading", attached, page 72 "Descriptive Remark Scale: Oral Interpretation", in Junior High Language Arts Curriculum Guide, Appendix 7

---

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

<table>
<tr><th colspan="6">PROCESSES</th><th rowspan="2">DIAGNOSTIC EVALUATION PROCEDURES</th><th rowspan="2">ACTIVITIES</th></tr>
<tr><th>EXPLORING</th><th>NARRATING</th><th>IMAGINING</th><th>EMPATHIZING</th><th>ABSTRACTING</th><th>MONITORING</th></tr>
<tr><td colspan="6">Lesson Six:
A Variety of Short Stories
✗ indicates a process emphasized in the lesson.
✓ indicates a process used in the lesson</td><td rowspan="2">OBSERVATION and EVALUATION of selected students' learning and communication processes in their discussions, writing, presentations, and feedback to others.
CONFERENCING with individual students to share observations and evaluations of their learning and communication processes.</td><td rowspan="2">1. Students read the story they have selected and write a personal response to it in their journals.
2. Students meet with others who have read and responded to the same story to share and discuss their initial responses to the story.
3. Following the small group discussion, students write a second response to the story, indicating what they have learned and how their views of the story have been extended and refined through their discussion with others.
4. Students select one of the writing assignments from the choices provided for the story they have read OR they design an assignment of their own appropriate to the story they have read.
5. Students edit each other's work.
6. Students revise their work, if necessary, in response to peer editing.
7. Students celebrate their work by reading it to a small group or by displaying it.
8. Students receive feedback about their writing from their peers.</td></tr>
<tr><td>✗</td><td>✗</td><td>✗</td><td>✗</td><td>✗</td><td>✗</td></tr>
</table>

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓	✓	✓		✓	✓	✓	✓	Speaking 1 - A, B, C, D, E, F 2 - C, D, E, G 3 - A, B 4 - A, C, E Listening (Viewing) 5 - A, H 6 - A, E 7 - B, G 8 - A, C, D, F 9 - B, F, G Writing 15 - A, B, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 19 - A, B, C, D, E, F, G, H, I, J (depending on topic chosen) 20 - A, B 21 - A, B Reading/Literature 23 - A, B, C, D, E, F 24 - A, C, D, F 25 - A, C, D, E, F, G, H, L, M, N 26 - A, B, C, D, E, G 27 - A, B, C, D 28 - B, C, D, G	"Charles" by Shirley Jackson, "How We Kept Mother's Day" by Stephen Leacock, and "The Ransom of Red Chief" by O. Henry, all in Responding to Reading: Level A "The Hockey Sweater" by Roch Carrier in Contexts: Anthology One "Margaret has a real mean laugh" by Lois Simmie in Inquiry into Literature 1 "The Funny Photo Contest" by Gordon Korman in Starting Points in Reading: Level D Sign-up sheet with titles of the stories and space under each for students to indicate which story they have chosen to read "Writing Your Responses to the Story", attached, page 73 **OBSERVATION/PROFILE SHEET designed for groups (or individuals)** **Tape recorder(s)** **Audiotape(s)** "Extending the Story", attached, page 75 "Peer Response Sheet" adapted or designed by the teacher and the students **SELF-EVALUATION PROFILE SHEETS** **PEER EVALUATION PROFILE SHEETS**

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

UNIT PLAN

THEME What's So Funny? (The Lighter Side of Life)

FOCUS The function of humor in our lives: Why do we need to be able to laugh at ourselves and at life? (relieve tension, criticize, affirm shared values, affirm importance of relationships, express and deal with fears, make a point, encourage change, play with language, ridicule, assert superiority, etc.)

PROCESSES						DIAGNOSTIC EVALUATION PROCEDURES	ACTIVITIES
EXPLORING	NARRATING	IMAGINING	EMPATHIZING	ABSTRACTING	MONITORING		
Lesson Seven: Writing to Entertain a Wider Audience ✗ indicates a process emphasized in the lesson. ✓ indicates a process used in the lesson						OBSERVATION and EVALUATION of selected students' learning and communication processes in their discussions, writing, and feedback to others. CREATION OF INDIVIDUAL STUDENT PROFILES of learning and communication processes. CONFERENCING with individual students to share profiles and set goals to help them become more independent users of the processes.	1. Students compile a list of words and phrases that might describe a typical grandmother. 2. Students share their lists, examining similarities and differences in perceptions. 3. Students examine the sketch accompanying the selection, comparing it to their lists of words and phrases, and noting details that arouse their curiosity. 4. Students listen and read along as the selection is read aloud. They comment on parts of the selection they found amusing and explain how the writer makes these parts humorous. They define unfamiliar words, using context clues to derive the meanings of these words. 5. Students suggest possible subjects for their own writing. They explore possibilities for developing some of these subjects to create humorous contrasts. 6. Students draft a composition based on a subject that interests them. 7. Students edit each other's work. 8. Students revise their writing in response to peer editing, polish, proofread and produce a final draft suitable for sharing with a wider public audience. 9. Students receive feedback about their writing from adults who read their work. 10. As a culminating activity for the unit, students write an entry in their journal reflecting on the activities of the unit, what they have learned, and how they have grown as learners and communicators as they have participated in these learning experiences.
✓	✓	✗	✗	✗	✗		

ONGOING ACTIVITIES Central questions to consider throughout the unit: In what forms do we express our sense of humor? (anecdote, practical joke, pun, television situation comedy, jokes, one-liners, movies, cartoons, comic strips, poems, short stories, photographs, etc.) How do we make people laugh? (slapstick, hyperbole, irony, caricature, forced rhyme, literal interpretations, parody, mistaken identity, impersonations, etc.) Does everyone find the same things funny? What are the reasons for similarities and differences in our perceptions of humor?

(EVALUATING STUDENTS' LEARNING AND COMMUNICATION PROCESSES)

Grade 7 **Course** Language Arts

CLASSROOM ORGANIZATION				STRANDS				PROGRAM OBJECTIVES*	MATERIALS
INDIVIDUAL	PAIR	SMALL GROUP	WHOLE CLASS	READING	WRITING	ORAL COMM	VIEWING		
✓	✓	✓		✓	✓	✓	✓	Speaking 1 - A, B, C, D, E, F 2 - C, D, E, F, G 3 - A, B Listening (Viewing) 5 - A, G, H 7 - B, M 11 - C Writing 15 - A, B, C, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 18 - A, B, C, D, E, F 19 - B, C, D, G, H, I 20 - A, B 21 - A, B Reading/Literature 23 - A, B, D, E, F 24 - A, B, C, D, E 25 - A, C, H, L, M, N 26 - A, C, D, E 27 - A, C, D 28 - A, G 29 - A, C, D, E, F 30 - A	"What Is a Grandmother?" by Patricia Murphy in Contexts: Reading Skills One List (on chalkboard or overhead) of words in this essay that might be unfamiliar to students (e.g. lavender, henna, talon-like, Liberty prints, speakeasies) OBSERVATION/PROFILE SHEET designed for use with groups (or individuals) Tape recorder(s) Audiotape(s) "Peer Response Sheet" adapted or designed by the teacher and the students. DESCRIPTIVE SCALES OBSERVATION/PROFILE SHEET for each student. SELF-EVALUATION PROFILE SHEETS PEER EVALUATION PROFILE SHEETS SUMMARY AND GOALS FOR IMPROVEMENT completed by each student.

* Objectives have been drawn from the Program of Studies for Junior High School as replicated in the "Statement of Content" in the Junior High Language Arts Curriculum Guide, pages 8-27. The numerals under each language strand refer to the concepts as numbered in the guide. Letters of the alphabet refer to specific skills listed opposite that concept, with "A" designating the first skill listed, "B" the second skill, etc.

LESSON PLAN

Lesson One: Introduction – Exploring Personal Preferences in Humor

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, D, F 2 - C, D, E 3 - A, B 4 - A, C, D, E Listening (Viewing) 5 - A, B, C, D, H 6 - C, F 7 - B, I 8 - A, B, C, F 9 - C, E, F 10 - A, C, D 12 - A 13 - A, B Writing 15 - A, D, E 16 - A, B, C, E, H 17 - C, D 19 - A, C, F, G, H 20 - B 21 - A, B Reading/Literature 23 - A, B, C, E, F 24 - C, D, E 25 - A, C, D, F, H, K, N		To introduce the unit, pick your favorite character from a television sit com, comedy movie, cartoon or comic strip. Write a "Who Am I?" description of the character without revealing his/her name. Focus on physical characteristics, actions, use of language and paralinguistic aspects of communication. Ask students to guess whom you are describing. What gave them clues to the character's identity? (Encourage sharing of narratives about this character.)	As an alternative, before this lesson, you may wish to spend a class sharing favorite jokes or funny stories with one another. Or you may wish to read to the students a variety of short, humorous pieces that you believe will appeal to them.	
	Working individually or with a partner, students select their favorite character from a television sit com, comedy movie, cartoon or comic strip. In their journals, students write a description of their character, following the teacher's model. In groups of four or five, they read their descriptions to one another and guess the identity of the character being described. Then they select the best two to read to the whole class.	As a prewriting activity (see Junior High Language Arts Curriculum Guide, page 36), give students some time to browse through television guides, newspaper comic sections, cartoon books, etc., and to discuss their choices with a partner. Some may wish to collaborate on the assignment. They could be encouraged to create webs (concept/mind maps) to generate ideas for their writing, to select ideas, and to consider how to convey		Recent television guides, newspaper comic sections, cartoon books, etc.

LESSON PLAN

Lesson One: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES STUDENT ACTIVITY	 TEACHER ACTIVITY	 SUPPLEMENTARY OR ALTERNATE PROCEDURES	MATERIALS
		information about the character in a clear but subtle way.		
		You will find it easier to make diagnostic evaluations of the students you have selected to focus on if you assign these students to the same group. Use the observation/profile sheet designed for use with groups, and audiotape this group's discussion. These procedures will enable you to gather data and also manage the class.		OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Audiotape
		While the groups read, discuss and select journal entries to read to the class, record observations and evaluations of the students' learning and communication processes.		
	Students read the selected journal entries to the class, inviting others to guess the identity of the character being described. They then comment on the effectiveness of the writing, examining how the writer has accomplished the purpose of this writing.	Guide the discussion as the groups read and comment on their selections. Encourage them to focus on skillful use of language to give clear but subtle clues about the character's identity.		

LESSON PLAN
Lesson One: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	**PROCEDURES**			**MATERIALS**
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Compile a list of the students' favorite characters on the chalkboard or overhead. Encourage students to share narratives and draw upon their writing to discuss why they find these characters funny. Encourage expression of differences of opinion and exploration of why there are differences of opinion about what is considered to be humorous. Jot down ideas on chalkboard/overhead to be referred to and expanded as the unit progresses.			
	Students make an entry in their personal journals, reflecting on today's lesson.	To encourage the students to use writing to reflect upon their learning (see "Expressive Writing" Junior High Language Arts Curriculum Guide, page 36), ask them to make an entry in their journal about today's lesson. They could be asked to comment on their own writing (what they like about it, what they might change, etc.), about their own preferences in humor and about the differences in preferences expressed by their classmates. They might also pose questions for further consideration.	One teacher who piloted the unit asked his students to write a daily journal entry about "What I found out/thought about concerning humor today." Ask students to bring jokes, cartoons, comic strips to class for a "What's So Funny?" collection. You might ask the students to classify their contributions according to categories such as irony, hyperbole, slapstick, etc.	

LESSON PLAN

Lesson Two: Taking an Imagined Perspective

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, D, F 2 - C, D, E 3 - A, B 4 - A, C, D, E Listening (Viewing) 5 - A, B, C, D, H 6 - C, F 7 - B, I 8 - A, B, C, F 9 - C, E, F 10 - A, C, D 12 - A 13 - A, B Writing 15 - A, D, E 16 - A, B, C, E, H 17 - C, D 19 - A, C, F, G, H 20 - B 21 - A, B Reading/Literature 23 - A, B, C, E, F 24 - C, D, E, F 25 - A, C, D, F, H, K, N		The transition to this lesson can be made through the students' writing in the previous lesson. There they wrote about their favorite humorous character from a television sit com, comedy movie, cartoon or comic strip. Here they will have the opportunity to maintain a personal perspective in their writing by extending what they have previously written about their favorite character. At the same time, they will be encouraged to take account of their favorite character's perspective in their writing. In addition, they will have an opportunity to practise and develop their abilities to write effective dialogue and to make an oral presentation to entertain their peers. Ask the students to imagine that they have been asked to interview their favorite character for the school newspaper. The interview can be written in a question-and-answer format. Discuss with students the		The students' journal writing from Lesson One

LESSON PLAN
Lesson Two: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	**PROCEDURES**			**MATERIALS**
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		purpose of the interview—to portray the humorous aspects of their favorite character, not simply to tell the character's life story. Ask students to suggest how this could be done in an interview (e.g. through word choice, tone of voice, actions accompanying responses, etc.) Encourage the students to work with a partner, at least at the prewriting stage. Have students selected for diagnostic evaluation work together, in one or two groups, to facilitate audiotaping and observation.		
	Working with a partner, students engage in prewriting activities to prepare for the writing.	They could begin by brainstorming a list of questions they might ask their favorite character. Then they might try to imagine the answers the character might give to these questions. They might try role-playing the interviewer and the interviewee to assist them in exploring the potential of the questions and in discovering other questions that might follow from these to provoke further elaboration. This	It may be appropriate to model this prewriting activity for the students. Use the character you wrote about and ask one of the students to be your partner. Encourage the other students to help you, too. Students will probably need help to select words, to indicate tone of voice, and to describe the character's actions so as to show,	

LESSON PLAN

Lesson Two: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	**PROCEDURES**			**MATERIALS**
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		activity should help them select the most productive questions and give them some ideas for developing the character's answers.	rather than simply tell, the audience what the character is like. The difference could be clarifed by modelling the two approaches and discussing the differences between showing and telling.	
		Audiotape the discussions of the students selected for diagnostic evaluation throughout this lesson. As time permits, use the observation/profile sheet designed for use with groups to record observations and evaluations of the students' learning and communication processes.		OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Audiotape
		Collect all drafts of written work (including feedback to others) done by students selected for diagnostic evaluation so that these can be analysed for evidence of students' use of the six learning and communication processes.		
	In small groups, students respond to each other's drafts, using a structure prepared by the teacher to guide their response.	After the students have drafted their interviews, as a postwriting activity (see Junior High Language Arts Curriculum Guide, page 39), ask them to respond to the writing of another pair or		

LESSON PLAN

Lesson Two: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		individual. They should consider the effectiveness of the writing in terms of the intended purpose and audience. (See Junior High Language Arts Curriculum Guide, Appendices 12 and 13, for models of peer response to writing that can be adapted for students' use in this lesson.)		A form for peer response adapted or designed by the teacher
		It will be helpful for the students to read their interviews aloud during this process, so they can hear how effectively the language they have selected serves to convey the personality (tone, wit, speech patterns, word choice, etc.) of the character they have chosen to interview.		
	Students revise their first drafts and then celebrate their work by presenting their interviews to self-selected groups of peers.	After the students have had an opportunity to make revisions to their first draft, ask them to move into small groups of five or six to celebrate their work (see Junior High Language Arts Curriculum Guide, page 39) through sharing it with some of their peers. The students may feel more comfortable		

LESSON PLAN
Lesson Two: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students respond to the revised work of their peers, using the same form as they used to respond to the first drafts.	about doing this if they are permitted to choose their own groups. (If possible, try to group students selected for diagnostic evaluation together to facilitate audiotaping and observation.) The same form used for peer response to the students' first drafts could be used again to provide students with feedback about their revised work, so that they have evidence of how they have improved their writing in terms of its intended purpose and audience. The students should read their interviews aloud to one another. One of their peers could read the interviewer's parts. The writers could be encouraged to try taking on the role of their interviewees, using their voices and their repertoire of body language the way they imagine the characters they have selected would do. If they receive positive feedback from their peers in the small group, some may be encouraged to perform their interviews for	Students could select one article of clothing or other device as costuming and one item to use as a prop to assist them in portraying the character. Some students might like to videotapes their interviews.	

LESSON PLAN
Lesson Two: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		the whole class. Students might be encouraged to polish their work further and celebrate it more widely by submitting it for publication in the school newspaper. If this is one of the pieces the students might select to submit for summative evaluation, involve them in developing appropriate criteria for evaluation or share with them the criteria you have developed. (See Junior High Language Arts Curriculum Guide, Appendices 5, 9, 10 and 11 for models of evaluation guides for writing that could be adapted to this assignment.)		
		Ask the students selected for diagnostic evaluation to review the audiotapes of their discussions and their written work to this point and complete a self-evaluation of their own learning and communication processes.	Ask each student to select a classmate who will examine the same data and complete a peer evaluation of his or her learning and communication processes.	OBSERVATION/PROFILE SHEET designed for use with individuals. SELF-EVALUATION PROFILE SHEETS PEER EVALUATION PROFILE SHEETS

LESSON PLAN

Lesson Three (and Ongoing): Surveying the Opinions of Others

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, D, E, F 2 - B, D, E, F, G 3 - A, B 4 - A, B, D, E Listening (Viewing) 5 - A, B, E, F, G, H 6 - A, B, C, D, E 7 - A, B, E, G 8 - A, B, C, D, E, F 9 - C, F, G 10 - A, B, C, D 11 - A, C 12 - A, C 13 - B 14 - A, B, C Writing 15 - A, D, E 16 - A, B, C, D, E, F, G, H, I 17 - B, C, D 19 - B, C, H, I, J 20 - B Reading/Literature 23 - A, D, E 25 - K 36 - A, B	Students share the final entries made in their journals following the culminating discussion of Lesson One.	The transition to this lesson could be made through the students' final entries in their journals from Lesson One and/or through ideas jotted down on the chalkboard or overhead during the culminating discussion of that lesson. There the students explored their own preferences in humor and examined differences in preferences among their classmates.		The students' journals
		Comments and questions arising from that lesson could lead into an examination of other people's preferences in humor.	Brainstorm a list of different types of humor as a means of generating a discussion of personal preferences for certain types of humor.	
		The plan below for developing a survey of public opinion is adapted from a model suggested for Grade 7 students in the Junior High Language Arts Curriculum Guide, page 52.		
	Students suggest questions to use in the survey.	As a class, brainstorm a list of questions that could be asked to survey public opnion (in the school and in the larger community) about the kinds of television shows,		

LESSON PLAN
Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		movies, cartoons, comics, etc., that are considered to be funny by different groups of people. Include questions that will probe the reasons why people find these funny.		
	Students identify groups to be surveyed.	Ask the students to suggest groups of people whose opinions they might sample to get a good cross-section of viewpoints (e.g., peers in other classes, older and younger siblings, teachers, parents, grandparents, adults in various occupations, etc.).		
	Students assist in designing a questionnaire.	Design a questionnaire that will incorporate the questions formulated above and that will provide enough information to identify the group to which the person answering the questionnaire belongs.	For an example of a questionnaire designed by Grade 7 students, see page 114 of this handbook.	
		Students should work in groups of four or five to carry out the survey. The groups can be teacher-assigned or self-selected. Encourage students selected for diagnostic evaluation to work together to facilitate observation and evaluation.		

LESSON PLAN

Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		During the following parts of this lesson, their work could be audiotaped and/or videotaped. As time permits record observations and evaluations of the students' learning and communication processes using the observation/profile sheet designed for use with groups. All the small groups could survey all the different groups of people that the class has selected to include in the survey. However, it may be easier for the students to manage the task, and there may be more variety and interest in the presentations of the results, if each group of students surveys different clusters within the list of groups designated for the survey (e.g., students in grades 5, 7 and 9; children, teenagers, parents, etc.) They should attempt to interview four to six people in each group to get enough information to be able to draw tentative conclusions.		OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Video camera Audiotapes Videotape
	Students role-play interviews with different groups of people	Before the students actually conduct their surveys,		

LESSON PLAN
Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	selected for the survey to practise adapting their language appropriately for each of these audiences.	provide opportunity for them to consider how they will need to adapt their language and approach to each group of interviewees to secure their interest and co-operation. Students showed also consider how and to display courtesy towards interviewees. Role-playing interviews with individuals from different groups selected for the survey will provide opportunities to practice. Audiotaping or videotaping their role-playing will enable students to assess the effectiveness of their approach and their language (including body language) in terms of their audience and purpose. You will also be able to use the audiotapes and/or videotapes for the purpose of diagnostic evaluation of students' learning and communication processes.		
	Students conduct the survey.	Students will need some time to carry out their surveys. If this activity is ongoing, interspersed with the lessons following, students may be	It may be desirable to have students "field test" their surveys to see if there are any flaws that need to be corrected.	

LESSON PLAN

Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		better able to relate their analysis of the information collected, and the conclusions they might draw from it, to the literature they will have to read in the interim. If the activity can be carried out over an extended period of time, students may also have an opportunity to watch the television shows and to examine the cartoons and comics their interviewees select as their favorites so that the students will have some personal understanding of their appeal for these people.		Recent television listings, comic strip sections of newspapers, cartoon books, etc.
	Students compile their data, draw tentative conclusions about similarities and differences in preferences, and hypothesize about the reasons for these.	When the students have completed their surveys, ask them to construct a chart to summarize the results for themselves and for the class. Ask them to examine the data they have collected and draw tentative conclusions about similarities and differences in preferences within and across groups. Ask them to hypothesize about the reasons for these similarities and differences in preferences.	Students will need your assistance, in varying degrees, as they work on these tasks. A generous amount of class time will need to be devoted to discussion, drafting, response and revision.	

LESSON PLAN

Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES STUDENT ACTIVITY	 TEACHER ACTIVITY	 SUPPLEMENTARY OR ALTERNATE PROCEDURES	MATERIALS
		They can draw upon the reasons subjects gave for their preferences and also upon their own examination of these television shows, cartoons and comics, etc. Students could also examine their data to see if there are things that seem to be universally funny. Again, ask them to hypothesize about the reasons why some things might have a wider appeal than others.		
		Remember to audiotape and/or videotape the discussions of students selected for diagnostic evaluation. Record observations and evaluations of the students' learning and communication processes.		Tape recorder Video camera Audiotapes Videotape
		In making their reports to the class, the students can use a variety of formats and approaches to convey their conclusions and hypotheses. For example, they might present charts and graphs on the overhead; design their own cartoons or comic strips to appeal to particular groups they surveyed; role-play an	One teacher who piloted the unit gave his class a choice of these assignments: 1. Imagine that a local television station is going to do a two-minute feature report on your survey. Prepare the script for this report.	

LESSON PLAN
Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

<table>
<tr><th rowspan="2">OBJECTIVES</th><th colspan="3">PROCEDURES</th><th rowspan="2">MATERIALS</th></tr>
<tr><th>STUDENT ACTIVITY</th><th>TEACHER ACTIVITY</th><th>SUPPLEMENTARY OR ALTERNATE PROCEDURES</th></tr>
<tr><td></td><td></td><td>imaginary discussion between an adult and a child to illustrate similarities and differences in their viewpoints; discuss their own reactions to a television show, cartoon, comic strip, etc.

If the students would not find it inhibiting, audiotape and/or videotape their presentations. Record observations and evaluations of the students' learning and communication processes.

Collect all drafts of written work or other representations (graphs, cartoons, comic strips, etc.) produced by students selected for diagnostic evaluation. Record observations and evaluations of the students' learning and communication processes.

If other students are encouraged to ask questions, this will help to provoke the students to examine and support their generalizations even more carefully.</td><td>2. Prepare a front page newspaper report on the findings of your survey.

Ensure that the following questions will be answered for your audience:

• What was the purpose of the survey? Why did you do it?
• How did you conduct the survey?
• What did you expect to find?
• What does it mean?</td><td>Tape recorder
Video camera

Audiotapes
Videotape</td></tr>
</table>

61

62

LESSON PLAN

Lesson Three (and Ongoing): (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students provide feedback to each other about the effectiveness of their oral presentations.	The students should receive feedback from you and from their peers about their performance. Two models for providing feedback to students' oral presentations are provided in the Junior High Language Arts Curriculum Guide (Appendices 14 and 15). These could be adapted to suit the purposes of this assignment. The criteria should be shared with the students before their presentations. Collect samples of selected students' feedback to their peers and record observations and evaluations of their learning and communication processes.		Feedback form for students' and teachers' response to the students' oral presentations, adapted or designed by the teacher

LESSON PLAN

Lesson Four: Moving into Literature-Narrative Poetry

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, C, D, E, F 2 - A, B, C, D, E 3 - A, B, C 4 - A, B, C, D Listening (Viewing) 5 - B, C 6 - A, B, C, D, E 7 - D, E, F, K 8 - A, B, C, E 9 - A, B, C, D, E, G 11 - A, C 12 - B Writing 15 - A, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 18 - A, B, C, D, E, F 19 - A, B, C, E, F, G, H 20 - A, B 21 - A, B Reading/Literature 23 - A, B, C, D, E, F 24 - A, B, C, D, E 25 - A, B, C, H, J, M, N 26 - A, B, C, D, E, G 27 - A, B, C, D 28 - A, B, C, F, G 29 - B, C, D, E, F		This lesson and the next one move the students into an examination of humor in literature. They have a base in the familiar – in fairy tales and in writers whose stories and poems may be remembered from childhood. Roald Dahl's parodies of fairy tales may be more accessible to the majority of students than Dennis Lee's mock epic ballad, which may be more suitable to an advanced group of students. You may wish to have different groups of students working on the fairy tales and the ballad.		
	Students suggest words or phrases describing the character of Red Riding Hood as she is portrayed in the traditional version of the story.	Read the traditional children's version of "Little Red Riding Hood" or ask the students to recall the events of this fairy tale. Ask the students to suggest words or phrases that would describe the character of Red Riding Hood as she is portrayed in this version of the story. Record these on the chalkboard or the overhead in a list or a web.		A copy of the traditional children's version of "Little Red Riding Hood"
		Distribute Roald Dahl's parody of "Little Red Riding		"Little Red Riding Hood and the Wolf", and "The

LESSON PLAN

Lesson Four: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	**PROCEDURES**			**MATERIALS**
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students examine the artists' illustrations and predict the outcome of the story.	Hood". Before reading, ask the students to examine the illustrations (see "Prereading" in the Junior High Language Arts Curriculum Guide, page 41) and ask them to predict the outcome of this version of the story.		Three Little Pigs" from Roald Dahl's Revolting Rhymes, attached, page 64
	Students suggest words or phrases describing the character of Red Riding Hood as she is portrayed in Dahl's parody. Students speculate about the author's purpose, relating this parody to others they have read.	Read the poem aloud. Ask the students to suggest words or phrases that would describe Red Riding Hood's character as she is portrayed in this version of the story. Record these on the chalkboard or overhead as before. Ask students to speculate on Dahl's purpose in writing this piece. Students may be able to relate this to other examples of parody from their own reading and viewing (the parodies of current movies in Mad Magazine, for example).	To complement this piece, you might consider playing "Peter and the Wolf" for the students. Discussion could focus on the use of language and music to create humor.	
	Students examine the artists' illustrations and predict the outcome of the story.	Distribute Dahl's version of "The Three Little Pigs". Before reading it, ask the students to examine the illustrations and to predict what they will encounter in this version – how it may differ from the original. Read	You might also like to have the class examine *The True Story of the Three Little Pigs* by A. Wolf as told to Jon Scieszka, published by Viking, 1989. This version tells the story from the wolf's point of view.	

LESSON PLAN

Lesson Four: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	In small groups, students list all the things Dahl does to make the stories funny.	the poem aloud. Ask the students to form small groups of four or five. Give them ten minutes to examine the two poems again and make a list of all the things that Dahl does to make the stories funny.		
		Have the students selected for diagnostic evaluation work together, and audiotape their discussion. Use the observation/profile sheet designed for use with groups to record observations and evaluations of the students' learning and communication processes.		OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Audiotape
	Students share their lists with the class.	Ask the students to share their lists. Probably they will include, in their own language, concepts such as ironic reversal, hyperbole, rhyming couplets, colloquial word choice, black humor, etc. They could be introduced to some of these terms as labels for their own examples.		
	Students suggest how the illustrator's work enhances the	Ask the students to consider the contribution of the		

LESSON PLAN
Lesson Four: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	humor of the two pieces.	illustrator, Quentin Blake, to Roald Dahl's parodies. How do the illustrations contribute to the humor?		
	In small groups, or individually, students write and illustrate their own parody of a fairy tale to contribute to a class anthology to be shared among themselves or with other classes.	Have students who have been selected for diagnostic evaluation work together (or in close proximity) if possible. Audiotape their discussions as they work on these tasks. There may also be opportunity to conference with the students individually as they work. Use the observation/profile sheet designed for use with groups to record observations and evaluations of the students' learning and communication processes. Collect all drafts of the students' written work and drawings for diagnostic evaluation.	Students might like to try rewriting a familiar story from the point of view of a different character as Scieszka does in *The True Story of the Three Little Pigs*. They might also like to try writing parodies of nursery rhymes.	OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Audiotape
	Students assist each other in editing and polishing their writing for publication.	Try to involve the students in developing an appropriate "Peer Response Sheet" for the editing stage of this assignment. (See Junior High Language Arts Curriculum Guide, Appendices 12 and 13, for appropriate models		"Peer Response Sheet" adapted or designed by the teacher and students

LESSON PLAN

Lesson Four: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students write letters to the authors in their own class (or in other classes), expressing what they liked about the parodies.	that can be adapted to suit this assignment.) Students will receive further feedback in the form of a letter in response to their published work. If this is one of the pieces the students might select to submit for summative evaluation, involve them in developing appropriate criteria for evaluation or share with them the criteria you have developed. (See Junior High Language Arts Curriculum Guide, Appendices 5, 9, 10 and 11, for models of evaluation guides for writing that could be adapted to this assignment.)		
		Ask students selected for diagnostic evaluation to review the audiotapes, videotapes and samples of their written work and complete another self-evaluation of their learning and communication processes.	Ask peers to examine the same data and complete a peer evaluation of the students' learning and communication processes.	OBSERVATION/PROFILE SHEET designed for use with individuals. SELF-EVALUATION PROFILE SHEETS PEER-EVALUATION PROFILE SHEETS

LESSON PLAN

Lesson Five: Of Mice and Maids

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, C, D, E, F 2 - A, B, C, D, E 3 - A, B, C 4 - A, B, C, D Listening (Viewing) 5 - B, C 6 - A, B, C, D, E 7 - D, E, F, K 8 - A, B, C, E 9 - A, B, C, D, E, G 11 - A, C 12 - B Writing 15 - A, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 18 - A, B, C, D, E, F 19 - A, B, C, E, F, G, H 20 - A, B 21 - A, B Reading/Literature 23 - A, B, C, D, E, F 24 - A, B, C, D, E 25 - A, B, C, H, J, M, N 26 - A, B, C, D, E, G 27 - A, B, C, D 28 - A, B, C, F, G 29 - B, C, D, E, F	Students listen to familiar poems written by Dennis Lee and comment on their appeal. Students preview the text, examining illustrations, speculating on characters and events, exploring the format, and posing questions to establish purposes for reading.	This lesson is optional. You may wish to use it with a more advanced group of students for enrichment. Your use of this lesson will also depend upon the availability of the poem, "The Mouse and the Maid," which is central to the activities. Many students are likely to know some of Dennis Lee's poems written for children. You could begin by reading some of these and asking the students to suggest why these verses appeal to children (and to older people as well). Having used some of Lee's more familiar works to set the context, distribute "The Mouse and the Maid". Encourage the students to preview the text. (See "Prereading" in the Junior High Language Arts Curriculum Guide, page 41.) Ask them to examine Alan Daniel's illustrations accompanying the poem. Ask them to speculate on who the main characters are, what		A selection of Dennis Lee's poems written for children. "The Mouse and the Maid" by Dennis Lee, in The Difficulty of Living on Other Planets, Macmillan: Toronto, 1987, pages 42 to 55.

LESSON PLAN
Lesson Five: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		they think wil happen in the story, and how they think the story might end. Ask them to examine the format - the use of subtitles, the grouping and numbering of stanzas, the departure from the poem to address the reader in VIII, and the repetition of IX with different letters of the alphabet after the numeral. Encourage the students to ask questions about all these things to help them establish purposes for reading. The students will need to be informed that they will encounter some unfamiliar words in the poem. Ask them to recall the strategies they use to deal with unfamiliar words in a text.		
	Working in groups of four or five, students read the poem aloud, define unfamiliar words, note strategies used to define words, and record problems for discussion by the class. They also select an appropriate ending for the poem.	The students will find it easier to make sense of the poem if they can work collaboratively in groups of four or five. Arrange the groups so that students selected for diagnostic evaluation are working together. Audiotape their discussion here, and		OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Audiotape

LESSON PLAN

Lesson Five: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		throughout the lesson. Use the observation/profile sheet designed for use with groups to record observations and evaluations of their learning and communication processes. Ask the students to read the poem aloud (one group member can do this or they can take turns). One of the group members should keep a list of words that are unfamiliar to them. Ask them to work together to try and define these words and to record the strategies they used. Someone else in the group should keep a record of the things that puzzle them about the poem that they want to discuss with the class. The group could also decide which of the three alternatives makes the best ending for the story.		
	Students discuss any problems or questions arising from their reading. They share their lists of unfamiliar words, definitions and strategies used. They locate meanings of any remaining unfamiliar	Use the students' questions and problems as a basis for the postreading discussion of the poem. Ask them to share their lists of unfamiliar words, their definitions, and the strategies they used to		

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	words and discuss their choice of an appropriate ending.	define the words. Help them locate the meanings of any words they could not define. Have them discuss their choices for the most appropriate ending and the reasons for their choices. Discussion could also focus on the ways in which Lee makes the selection humorous (e.g., situational irony, word choice, idiom, figurative language, internal rhyme, etc.). You might also examine the appropriateness of the ballad stanza and the rhyme scheme.		
	Working in the same small groups, students prepare an interpretive reading of one part of the poem.	Prepare the students to return to their groups to develop an interpretive reading of one part of the poem, to be presented to the class. The thirteen parts of the selection could be divided up among the groups.		
		Distribute the sheet "Using Your Voices in an Interpretive Reading", to assist each group in planning their group's reading. Encourage them to make additions to these suggestions as they discover other ways of using		"Using Your Voices in an Interpretive Reading", attached, page 72

LESSON PLAN

Lesson Five: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		their voices to achieve particular effects.		
		Audiotape and/or videotape the discussion and rehearsal of students selected for diagnostic evaluation. Use the observation/profile sheet designed for use with groups to record observations and evaluations of the students' learning and communication processes.		OBSERVATION/PROFILE SHEET designed for use with groups Tape recorder Video camera Audiotape Videotape
	Students celebrate their work through a performance of their interpretive reading for their peers. Students receive feedback about their performance from the teacher and from their peers.	To provide students' with feedback on their performance, use or adapt the checklist provided in the Junior High Language Arts Curriculum Guide, Appendix 7.		"Descriptive Remark Scale: Oral Interpretation", in Junior
		Collect samples of selected students' feedback to other students for evaluation of their learning and communication processes.		

LESSON PLAN

Lesson Six: A Variety of Short Stories

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, C, D, E, F 2 - C, D, E, G 3 - A, B 4 - A, C, E Listening (Viewing) 5 - A, H 6 - A, E 7 - B, G 8 - A, C, D, F 9 - B, F, G Writing 15 - A, B, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 19 - A, B, C, D, E, F, G, H, I, J (depending on topic chosen) 20 - A, B 21 - A, B Reading/Literature 23 - A, B, C, D, E, F 24 - A, C, D, F 25 - A, C, D, E, F, G, H, L, M, N 26 - A, B, C, D, E, G 27 - A, B, C, D 28 - B, C, D, G		In this lesson, students will have an opportunity to select a short story suited to their individual interests. Tell the students that they will be selecting one story from a number of choices. They will be completing a series of activities related to that story. They will become experts on that story and share their understanding with other students. Tell the students a bit about each of the stories so that they can form an initial impression of the appeal and the reading level of the selections. Give them some time to peruse the stories. When they have made their selections, ask them to indicate their choices by signing their names on a sheet under the title of the story. This will enable you to see which stories have been selected and to make some decisions about grouping students.	The short stories are drawn from Alberta Education's list of Basic Learning Resources for junior high school language arts. (See Junior High Language Arts Curriculum Guide, pages 91-93.) The list provided is intended to suggest possibilities rather than constrain them. You may wish to supplement the list, delete some selections, or substitute others of your own choice.	"Charles" by Shirley Jackson, "How We Kept Mother's Day" by Stephen Leacock, and "The Ransom of Red Chief" by O. Henry, all in Responding to Reading: Level A "The Hockey Sweater" by Roch Carrier in Contexts: Anthology One "Margaret has a real mean laugh" by Lois Simmie in Inquiry into Literature 1 "The Funny Photo Contest" by Gordon Korman in Starting Points in Reading: Level D Sign-up sheet with titles of the stories and space under each for students to indicate which story they have chosen to read

LESSON PLAN

Lesson Six: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students read the story they have selected and write personal responses to the story in their journals. (See "Initial Response" under "Writing Your Responses to the Story".)	If the students have had previous experience in writing a personal response to a piece of literature, the support materials suggested for this activity may be unnecessary. If they have had little or no experience with this kind of writing in response to literature, you will need to model the process for them perhaps using one of the stories that was not selected by the students. (See Junior High Language Arts Curriculum Guide, page 69.) The journal entries of the students selected for diagnostic evaluation can be examined for evidence of the six learning and communication processes. Use the observation/profile sheet designed for individuals to record and evaluate the learning and communication processes of each student. The journal entries of all students can be examined for indications of problems in understanding that need to be addressed to ensure	You may feel that some students will need to hear the story read aloud. These students could be grouped together for this purpose. You may want to read the story to them or have them take turns reading to each other, pausing at several points to write their personal responses in their journals, perhaps using the questions suggested under "The Listening Log" on page 69 of the Junior High Language Arts Curriculum Guide.	"Writing Your Responses to the Story", attached, page 73

LESSON PLAN
Lesson Six: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students meet with others who have read and responded to the same story to share and discuss their initial responses. (See "In your small group..." under "Writing Your Responses to the Story.")	adequate comprehension. The way in which you group students for these activities will depend upon the kinds of teacher interventions you feel may be necessary to ensure a successful learning experience for each student. (See Junior High Language Arts Curriculum Guide, page 65.) You may wish to group students selected for diagnostic evaluation together, to facilitate data gathering and observation. On the other hand, you may wish to place these students in groups where they can observe students who can model independence in the processes for them. Audiotape the discussions in which students selected for diagnostic evaluation are involved. Record observations and evaluations of the students' learning and communication processes. If time permits, you may be able to conduct individual conferences with the students selected for diagnostic evaluation. This will enable	If you wish to encourage students to monitor their own performance in the small group discussion, or if you wish to provide feedback to them on their performance in this learning activity, consider audiotaping all the small group discussions and using or adapting the models for self-evaluation and for teacher assessment of group discussion skills provided in the Junior High Language Arts Curriculum Guide, Appendices 3, 4 and 15.	OBSERVATION/PROFILE SHEET designed for groups (or individuals) Tape recorder(s) Audiotape(s)

LESSON PLAN

Lesson Six: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		you to share your evaluations with individual students, compare your evaluations with their self and peer evaluations, and begin to set goals to help them develop more independence in their learning and communication processes.		OBSERVATION/PROFILE SHEET Form Four. SELF-EVALUATION PROFILE SHEETS PEER EVALUATION PROFILE SHEETS
		The journal entries of students selected for diagnostic evaluation can be examined for evidence of the six learning and communication processes.		
	Following the small group discussion, students write a second response to the story, indicating what they have learned and how their views of the story have been extended and refined through their discussion with others. (See "A Second Look" under "Writing Your Responses to the Story.")	Encourage the students to collaborate with others who have read the same story, particularly at the prewriting stage. They can brainstorm ideas to use in developing their writing, discuss possible approaches to the writing, consult each other about the appropriateness of language, etc.		
	Students select one of the writing assignments from the choices provided for the story they have read OR they design an assignment of their own appropriate to the story they have read.	During this activity and during subsequent activities, audiotape the discussions involving students selected for diagnostic evaluation. As time permits, record		"Extending the Story", attached, page 75.

LESSON PLAN

Lesson Six: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		observations and evaluations of their learning and communication processes. Collect all drafts of students' written work, including feedback given to others, for diagnostic evaluation.		OBSERVATION/PROFILE SHEET designed for use with groups (or individuals) Tape recorder(s) Audiotape(s)
	Students edit each other's work using a peer response sheet. Students revise their work, if necessary, in response to peer editing. Students celebrate their work, by reading it to a small group or by displaying it. The students could receive additional feedback from other students, using the same "Peer	Try to involve the students in developing an appropriate "Peer Response Sheet" for the editing stage of this assignment. (See Junior High Language Arts Curriculum Guide, Appendices 12 and 13, for appropriate models that can adapted to suit this assignment.) The students could share their work with others who have selected the same story. This circle could be enlarged to include other students who have read the story as a supplementary activity. A third alternative would be to regroup the students so that there is one "expert" on each story in each group who can tell about the story and share his or her writing with the group.		"Peer Response Sheet" adapted or designed by the teacher and the students

LESSON PLAN

Lesson Six: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Response Sheet" designed above.	If this is one of the pieces the students might select to submit for summative evaluation, involve them in developing appropriate criteria for evaluation or share with them the criteria you have developed. (See Junior High Language Arts Curriculum Guide, Appendices 5, 9, 10 and 11, for models of evaluating guides for writing that could be adapted to this assignment.)		

LESSON PLAN

Lesson Seven: Writing to Entertain a Wider Audience

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
Speaking 1 - A, B, C, D, E, F 2 - C, D, E, F, G 3 - A, B Listening (Viewing) 5 - A, G, H 7 - B, M 11 - C Writing 15 - A, B, C, D, E 16 - A, B, C, D, E, F, G, H, I 17 - A, B, C, D, E 18 - A, B, C, D, E, F 19 - B, C, D, G, H, I 20 - A, B 21 - A, B		In this culminating lesson, students will have an opportunity to write on a topic of their choice to entertain a wider public audience, including adults as well as peers. Tell the students that they will be reading a piece of writing that won first prize in a contest sponsored by a Canadian radio station. The writer won the contest with a humorous description of her grandmother. Ask the students to think about how they would describe a typical grandmother.		"What Is a Grandmother?" by Patricia Murphy in Contexts: Reading Skills One List (on chalkboard or overhead) of words in this essay that might be unfamiliar to students (e.g., lavender, henna, talon-like, Liberty prints, speakeasies)
Reading/Literature 23 - A, B, D, E, F 24 - A, B, C, D, E 25 - A, C, H, L, M, N 26 - A, C, D, E 27 - A, C, D 28 - A, G 29 - A, C, D, E, F 30 - A	Students compile a list of words and phrases that might describe a typical grandmother.	Have the students work in small groups of four or five. (Some may not have a grandmother who is living or with whom they have a close relationship.)		
		Here, and in subsequent parts of this lesson, have the students selected for diagnostic evaluation work together (or in close proximity to one another) to facilitate evaluation. Audiotape their discussion. Using the		OBSERVATION/PROFILE SHEET designed for groups (or individuals) Tape recorder(s) Audiotape(s)

LESSON PLAN

Lesson Seven: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
		observation/profile sheet designed for use with groups, record observations and evaluations of the students' learning and communication processes.		
		Collect all drafts of the selected students' writing, including feedback given to others, for diagnostic evaluation.		
	Students share their lists, examining similarities and differences in perceptions.	Ask individual students from each group to read their lists of words and phrases describing a typical grandmother. Examine similarities and differences in perceptions. (Perhaps some students may anticipate elements of Murphy's portrait of her grandmother.)		
	Students examine the sketch accompanying the selection, comparing it to their lists of words and phrases, and noting details that arouse their curiosity.	As a further prereading activity, ask the students to examine the artist's sketch of Murphy's grandmother. Does she fit the words and phrases they listed to describe a typical grandmother? What details in the sketch arouse their curiosity?		

LESSON PLAN

Lesson Seven: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students listen and read along as the selection is read aloud. They comment on parts of the selection they found amusing and explain how the writer makes these parts humorous. Students define unfamiliar words, using context clues to derive the meanings of these words.	Read the essay aloud. Ask the students to select parts they found humorous and to comment on how the author provokes humor for them. Examine unfamiliar words in the story. Ask the students to define or guess at the meaning from contextual clues.		
		Involve the students in a contest of your own. Challenge them to write their own portraits of someone or something, contrasting typical and original viewpoints of their subject to entertain a reader. The following prewriting activities will help students prepare for the writing:		
	Students suggest possible subjects for their writing.	1) Brainstorm a list of possible subjects, extending the possibilities to include types of people (grandmother, teacher, friend, etc.), things (car, bedroom, locker, etc.), and family pets (dog, cat, bird, etc.).		

LESSON PLAN

Lesson Seven: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	Students explore possibilities for developing some of these subjects to create humorous contrasts.	2) Discuss how the descriptions of some of these subjects might be developed to create humorous contrasts.		
	Students draft a piece of writing based on a subject that interests them.	Encourage collaboration as the students draft their pieces of writing.		
	Students assist in developing an appropriate "Peer Response Form" for editing their drafts. Students revise their writing in response to peer editing, polish, proofread and produce a final draft suitable for sharing with a wider public audience. Individual students may wish to produce or commission a photograph, sketch or caricature to accompany their writing.	Involve the students in developing an appropriate "Peer Response Form" for the editing stage of this assignment. (See Junior High Language Arts Curriculum Guide, Appendices 12 and 13, for appropriate models that can be adapted to suit this assignment.) The response form for this assignment might also take into account that adults will be among the audience for this writing.		"Peer Response Sheet" adapted or designed by the teacher and the students

LESSON PLAN

Lesson Seven: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	The judges for the contest could be selected from teachers in other subject areas, administrators, support staff, and people in the community. They could be given entries in one category (people, things or pets) and asked to pick a first, second and third place winner. If the judges can be encouraged to comment briefly on what they found humorous in each piece, all the students will receive some positive feedback from these adults. The winning entries could be published in the school newspaper, the school or district anthology, and/or the school's newsletter to parents. They could also be read over the public address system after morning announcements.			
		If this is one of the pieces that students might select to submit for summative evaluation, involve them in developing appropriate criteria for evaluation or share with them the criteria you have developed (see Junior High Language Arts Curriculum Guide, Appendices 5, 9, 10 and 11 for models of evaluation guides for writing that may be adapted to this assignment).		
	As a culminating activity for the unit, students write an entry in their journal in which they reflect on the various activities of the unit, what they have learned, and how they have grown as learners and	For each of the students selected for diagnostic evaluation, construct a profile showing how independently he or she can use the six learning and communication processes. Ask the students		

LESSON PLAN

Lesson Seven: (Cont'd)

Theme What's So Funny? **Grade** 7 **Course** Language Arts

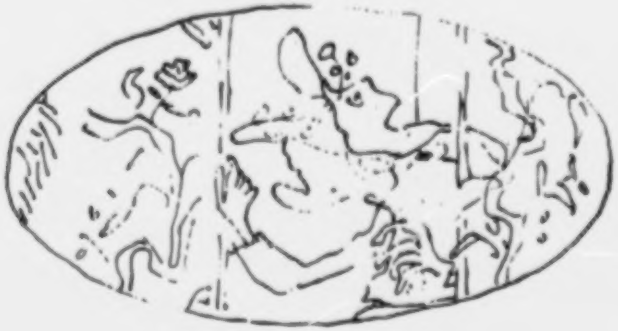
OBJECTIVES	PROCEDURES			MATERIALS
	STUDENT ACTIVITY	TEACHER ACTIVITY	SUPPLEMENTARY OR ALTERNATE PROCEDURES	
	communicators as they participated in these learning experiences.	to create profiles for themselves based on their self and peer evaluations. Share the results of your diagnostic evaluations. Use the profiles to set goals to plan instructional activities for the next unit of work to help the students become more independent in their use of the learning and communication processes.		DESCRIPTIVE SCALES OBSERVATION/PROFILE SHEET for each student SELF-EVALUATION PROFILE SHEETS PEER EVALUATION PROFILE SHEETS SUMMARY AND GOALS FOR IMPROVEMENT completed by each student

Student Materials

From *Roald Dahl's Revolting Rhymes* by Roald Dahl. Text copyright c 1982 by Roald Dahl. Reprinted by permission of Alfred A. Knopf, Inc.

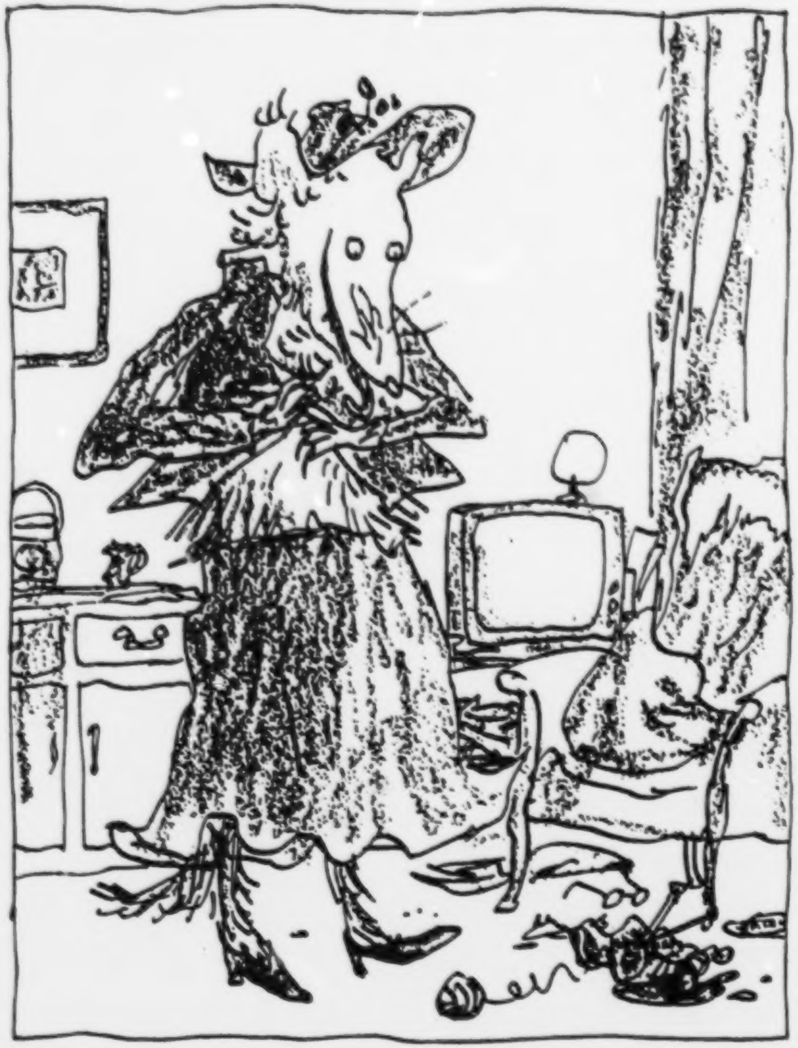
Little Red Riding Hood and the Wolf

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.



And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've *got* to have a second helping!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.
He put on shoes and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

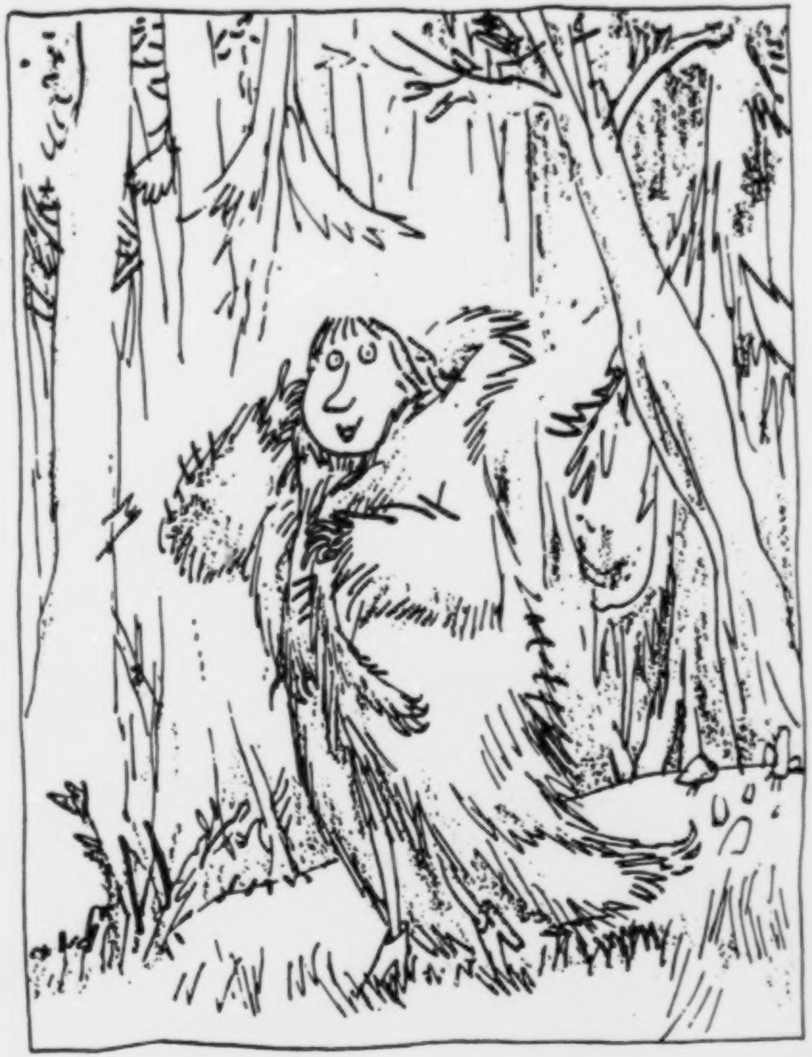
"*What great big ears you have*, Grandma."
"*All the better to hear you with*," the Wolf replied.
"*What great big eyes you have*, Grandma,"
said Little Red Riding Hood.
"*All the better to see you with*," the Wolf replied.



He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar.

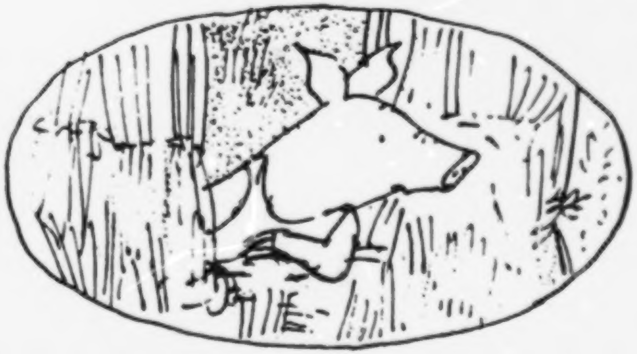
Then Little Red Riding Hood said, "*But Grandma,*
what a lovely great big furry coat you have on."

"That's wrong!" cried Wolf. "Have you forgot
To tell me what BIG TEETH I've got?
Ah well, no matter what you say,
I'm going to eat you anyway."
The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And *bang bang bang*, she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry wolfskin coat."



The Three Little Pigs

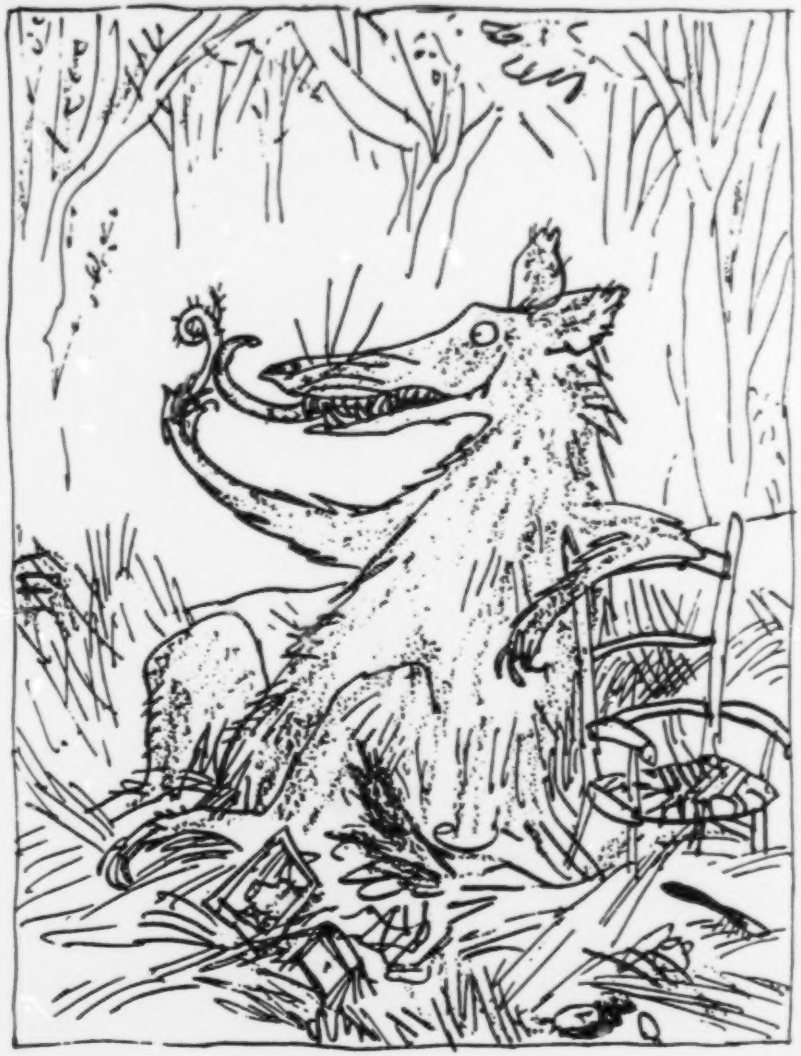
The animal I really dig
Above all others is the pig.
Pigs are noble. Pigs are clever,
Pigs are courteous. However,
Now and then, to break this rule,
One meets a pig who is a fool.
What, for example, would you say
If strolling through the woods one day,
Right there in front of you you saw
A pig who'd built his house of STRAW?



The Wolf who saw it licked his lips,
And said, "That pig has had his chips."

"Little pig, little pig, let me come in!"
"No, no, by the hairs on my chinny-chin-chin!"
"Then I'll huff and I'll puff and I'll blow your house in!"

The little pig began to pray,
But Wolfie blew his house away.
He shouted, "Bacon, pork and ham!
Oh, what a lucky Wolf I am!"
And though he ate the pig quite fast,
He carefully kept the tail till last.
Wolf wandered on, a trifle bloated.
Surprise, surprise, for soon he noted

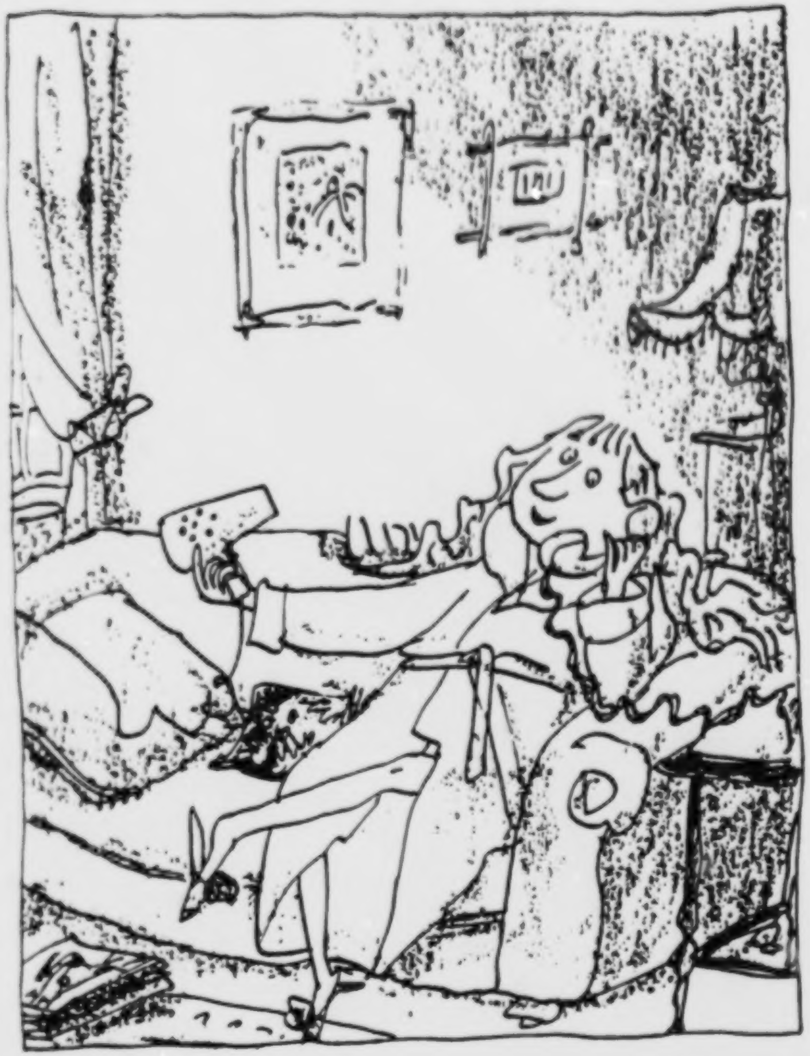


Another little house for pigs,
And this one had been built of TWIGS!

"Little pig, little pig, let me come in!"
"No, no, by the hairs on my chinny-chin-chin!"
"Then I'll huff and I'll puff and I'll blow your house in!"

The Wolf said, "Okay, here we go!"
He then began to blow and blow.
The little pig began to squeal.
He cried, "Oh Wolf, you've had *one* meal!
Why can't we talk and make a deal?"
The Wolf replied, "Not on your nelly!"
And soon the pig was in his belly.
"Two juicy little pigs!" Wolf cried,
"But still I am not satisfied!
I know full well my tummy's bulging,
But oh, how I adore indulging."
So creeping quietly as a mouse,
The Wolf approached another house,
A house which also had inside
A little piggy trying to hide.
But this one, Piggy Number Three,
Was bright and brainy as could be.
No straw for him, no twigs or sticks.
This pig had built his house of BRICKS.
"You'll not get me!" the Piggy cried.

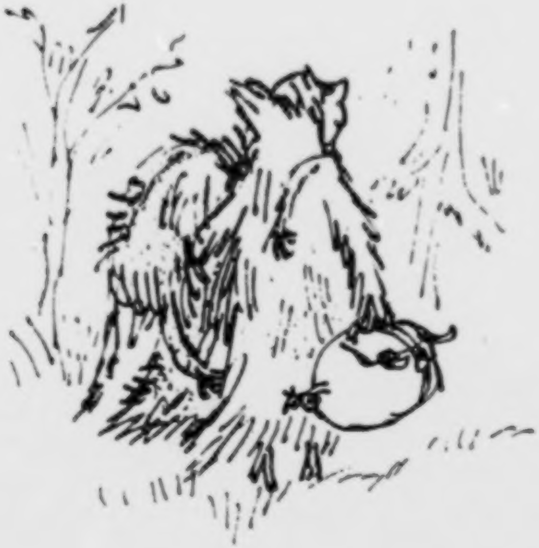
"I'll blow you down!" the Wolf replied.
"You'll need," Pig said, "a lot of puff,
And I don't think you've got enough."
Wolf huffed and puffed and blew and blew.
The house stayed up as good as new.
"If I can't blow it *down*," Wolf said,
"I'll have to blow it *up* instead.
I'll come back in the dead of night
And blow it up with dynamite!"
Pig cried, "You brute! I might have known!"
Then, picking up the telephone,
He dialed as quickly as he could
The number of Red Riding Hood.
"Hello," she said. "Who's speaking? *Who?*



Oh, hello Piggy, how d'you do?"
Pig cried, "I need your help, Miss Hood!
Oh help me, please! D'you think you could?"
"I'll try, of course," Miss Hood replied.
"What's on your mind . . . ?" "A *Wolf!*" Pig cried.
"I know you've dealt with wolves before,
And now I've got one at my door!"
"My darling Pig," she said, "my sweet,
That's something *really* up my street.
I've just begun to wash my hair.
But when it's dry, I'll be right there."
A short while later, through the wood,
Came striding brave Miss Riding Hood.
The Wolf stood there, his eyes ablaze
And yellowish, like mayonnaise.
His teeth were sharp, his gums were raw,
And spit was dripping from his jaw.
Once more the maiden's eyelid flickers.
She draws the pistol from her knickers.
Once more, she hits the vital spot,
And kills him with a single shot.
Pig, peeping through the window, stood
And yelled, "Well done, Miss Riding Hood!"

Ah, Piglet, you must never trust
Young ladies from the upper crust.

For now, Miss Riding Hood, one notes,
Not only has *two* wolfskin coats,
But when she goes from place to place,
She has a PIGSKIN TRAVELING CASE.



ABOUT THE AUTHOR

Roald Dahl is the author of some of the most widely read children's books ever published, including *Charlie and the Chocolate Factory, James and the Giant Peach, Danny the Champion of the World, The Wonderful Story of Henry Sugar, The Twits, George's Marvelous Medicine,* and *The Enormous Crocodile.* He is also celebrated for his wonderfully wicked short stories for adults. Mr. Dahl was born in Wales and now lives in Buckinghamshire, England.

ABOUT THE ILLUSTRATOR

Quentin Blake has illustrated many favorite children's books, among them *The Enormous Crocodile, The Twits,* and *George's Marvelous Medicine* by Roald Dahl. He has also illustrated several of his own stories, most recently *Mister Magnolia,* which won the Kate Greenaway Medal. He is a frequent contributor to *Cricket* magazine, and since 1978 he has been Head of the Illustration Department in the School of Graphic Arts at the Royal College of Art in London.

Using Your Voices in an Interpretive Reading

The following suggestions are adapted from *Oral Communication Evaluation*, Alberta Education, Student Evaluation, 1990, p. 7.

The following suggestions may help you plan an effective interpretive reading of a poem.

If the poem has more than one speaker, assign a different reader for each speaker.

If there are questions asked and answers given, assign different readers to ask the questions and read the answers.

If a word should be emphasized, put a dot above it to remind the reader to say the word with more force, or to pause ever so slightly before reading it.

Use high voices to suggest happier, lighter tones.

Use soft voices to suggest even rhythms.

Use deep voices to suggest harshness or briskness.

When a number of voices have been reading, use a single voice to read a word or phrase that you want to stand out. Or, when a single voice is reading, use a number of voices to read a word or phrase, for the same effect.

A number of voices reading together emphasize an even rhythm. This may have a lulling effect or a soothing quality. Also, a number of voices may reduce the idea of individuality because expression tends to even out when many people read together.

Voices alternating quickly, each saying one word, can suggest speed or confusion. Conversely, voices alternating slowly, each saying one word, can slow down action or suggest sadness.

Shifts in voice suggest shifts in thought or emotion.

After working with your group on this poem, can you suggest other ways in which readers can use their voices to achieve particular effects? Write them down on a separate sheet so you can share them with other students.

Writing Your Responses to the Story

These instructions are adapted from an exercise developed by P. Clifford, Consultant, Calgary Board of Education.

Initial Response

Writing about your own responses to a story offers you a chance to ask questions, and to think and wonder on paper about what you have read. You may wish to stop at points as you read the story to record your responses to what you are reading. On the other hand, you may wish to wait until you have finished the story to do this.

Try to write at least one page. Do not worry about your spelling, punctuation, grammar or sentence structure in this writing. Try to write neatly enough so that you will be able to read your response easily to others in your group. The main thing is to record your own thoughts about the story.

The following leads for sentences may give you some suggestions to help you get started and to help you keep going if you are not sure what to write about. You don't necessarily need to use them all. Use the ones that apply best to what you want to say about the story at this point.

- I wonder about...
- I noticed...
- I predict...
- Some questions I have about this are...
- I don't understand...
- Something that I now understand...
- Now I see why...
- An interesting word, sentence or thought from the story is...
- Something I appreciate (or don't appreciate) about a character (or an event) is...
- I found this story humorous because...
- I did not find this story humorous because...

Don't feel that you need to limit yourself to the suggestions above. There may be other kinds of things you wish to say about the story, too.

Bring your initial response to your group's discussion of the story.

In your small group, read and discuss your initial responses. As you do so, keep the following in mind as reference points for your discussion and further thinking about the story:

- What did you write about that others also noticed?
- What did you miss that others noticed?
- Where did you agree with one another? Where did you disagree with one another? Did you resolve your disagreements?
- Did you get answers to any of your questions?
- Did those answers raise any new questions or problems for you?

A Second Look

After your small group discussion, re-read the story and write a "second look", expressing how the story looks to you now. How would you answer your questions about the story? Have you confirmed any of your initial impressions of the story? Have you changed or otherwise altered any of your initial responses? **Do not simply go over the same ground you covered in your initial response.** In your "second look", try to fill in the gaps and bring the whole story together in your mind. Concentrate here on what the bits look like now that you have a more complete picture, and be sure to include anything from your group discussion that has influenced the way you look at the story now.

Extending the Story

Find the title of the story you have read. Select one of the choices listed under the title of the story. If none of these choices appeals to you, suggest an alternative assignment that is related to the story you have read. Write your proposal for an assignment and consult with your teacher to see if it will be acceptable.

"Charles" by Shirley Jackson

The following assignments are adapted from three of the assignments in Responding to Reading: Level A, pages 171 and 173.

1. The conclusion to this story is left to our imagination. What do you imagine happened after Laurie's mother went home? What would she say to her husband? What would they say to Laurie? Write the **conversation** you think might occur between Laurie's parents after his mother returned from her meeting with his teacher. Then write the **conversation** that you think might follow between Laurie and his parents.

2. The way people or events are described often depends on who is describing them; that is, their point of view. In this story, we wee Laurie (alias "Charles") from his mother's point of view. His teacher likely has a different view of Laurie. Write the **report** you think Laurie's teacher might write to her principal describing Laurie's behavior in class. Remember that this should be a factual report that the principal could use and file for future reference. Then consider how Laurie's mother might feel about the impression the teacher has formed of Laurie and how she might want the teacher to view him. Write the **letter** you think she might write to Laurie's teacher the day after their meeting.

3. This story might have reminded you of a similar kind of situation you have experienced or observed. Write a **story** based on your experiences or observations that will demonstrate that a person can be perceived in two quite different ways by other people.

"How We Kept Mother's Day " by Stephen Leacock

The following assignments are adapted from three of the assignments in Responding to Reading: Level A, pages 226 and 228.

1. The events of Mother's Day in this family are presented to us through the eyes of one of the children. Perhaps you wondered how the mother really felt about how her special day was being

celebrated. Write the **thoughts and feelings** that you think might have been going through her head as she found herself doing all the work to fulfill the family's plans for celebrating Mother's Day.

2. Perhaps the ironic tone and outcome of this story reminded you of a personal experience where things did not turn out as you had expected on a day when you were supposed to be the centre of attention. Write a **story** recalling this experience. Try to adopt an ironic tone of your own in your own writing.

3. The story may have reminded you of your relationship with your own mother or father. Perhaps your way of helping one of them has an effect similar to that of the children and father in the story. Write a **humorous advice column** entitled "How to Really Help Your Mother (or Father))." Try to adopt an ironic tone of your own in your writing.

"The Ransom of Red Chief " by O. Henry

The following assignments are adapted from three of the assignments in Responding to Reading: Level A, pages 254 and 255.

1. A great deal happens to Bill while the narrator is away. When the narrator returns, he finds the results. Choose one of the incidents that happened while the narrator was away. Write the **conversation** that you think might have taken place between Bill and Red Chief.

2. Imagine that you are Ebenezer Dorset. You have decided to send your son away to school. The school demands that all students be well behaved. You write to the school describing your son's good qualities. While you do not lie, you may write with some irony as you describe him. Write the **letter** you think Dorset would send to the school.

3. Young children can cause a lot of trouble, as any babysitter or camp counsellor will agree. Write a **story** about an experience you have had with a troublesome child (or children).

"The Hockey Sweater" by Roch Carrier

1. In the story, the narrator's mother seems unable to understand why her son does not want to wear a Toronto Maple Leaf hockey sweater. Sometimes what seems insignificant or trivial to adults may seem much more serious to teenagers, especially if it might affect the way their peers react to them. Perhaps you have had a similar experience or have observed a similar situation. Write a **story** about this situation. Show how adults and teenagers may

130

differ in their perception of the seriousness of the situation. You might want to use dialogue to develop the conflicting points of view as Roch Carrier does in this story.

2. The narrator of this story tells us the "School was a sort of punishment. Parents always want to punish children and school is their most natural way of punishing us." Write a **humorous article** for your school newspaper in which you develop this idea through anecdotes or examples of how school activities are intended to "punish" children.

3. To the narrator and his friends, the former hockey superstar Maurice Richard was a hero. They wore his team's hockey sweater, imitated his appearance, copied his actions, and collected his pictures from the newspapers and magazines. Who are the current heroes of teenagers? Pick someone you think is a hero to teenagers. Write a **humorous story or article** describing how current teenagers demonstrate and display their hero worship of this person.

4. In the story, the narrator's mother urges him to wear the Toronto Maple Leaf hockey sweater with these words: "... it isn't what's on your back that counts, it's what you've got inside your head." Do you agree or disagree with is idea? Write a **story** that illustrates your point of view. **Or** try writing a **conversation** between two people who hold opposing points of view about the truth of this idea.

"Margaret has a real mean laugh" by Lois Simmie

1. Margaret's sister, Jeannie, indicates that she intends to "tell" on Margaret when their parents return from vacation. Imagine that their parents have arrived at the farm to pick up the girls. Write the **conversation** that you think might take place between Jeannie and her parents as she "tells" on Margaret about the events described in this story. Then write what you think **Margaret might say** to her parents about the same set of events.

2. In the story, Margaret appears to be very malicious. But we see her only through the narrator's eyes. We know nothing of Margaret's inner thoughts and feelings. Think about the kind of person she might be. Write the **entries** you think Margaret might have made in her **private diary** about the events described in this story.

3. In the story, the narrator and Jeannie are punished with a razor strap because they have disobeyed their grandmother by taking the narrator's dog, Bing, up to the hay loft. Could their grandfather have dealt with their disobedience differently? **Rewrite the story**

from this point forward, showing how a different action on the part of their grandfather might have led to a different outcome for the story.

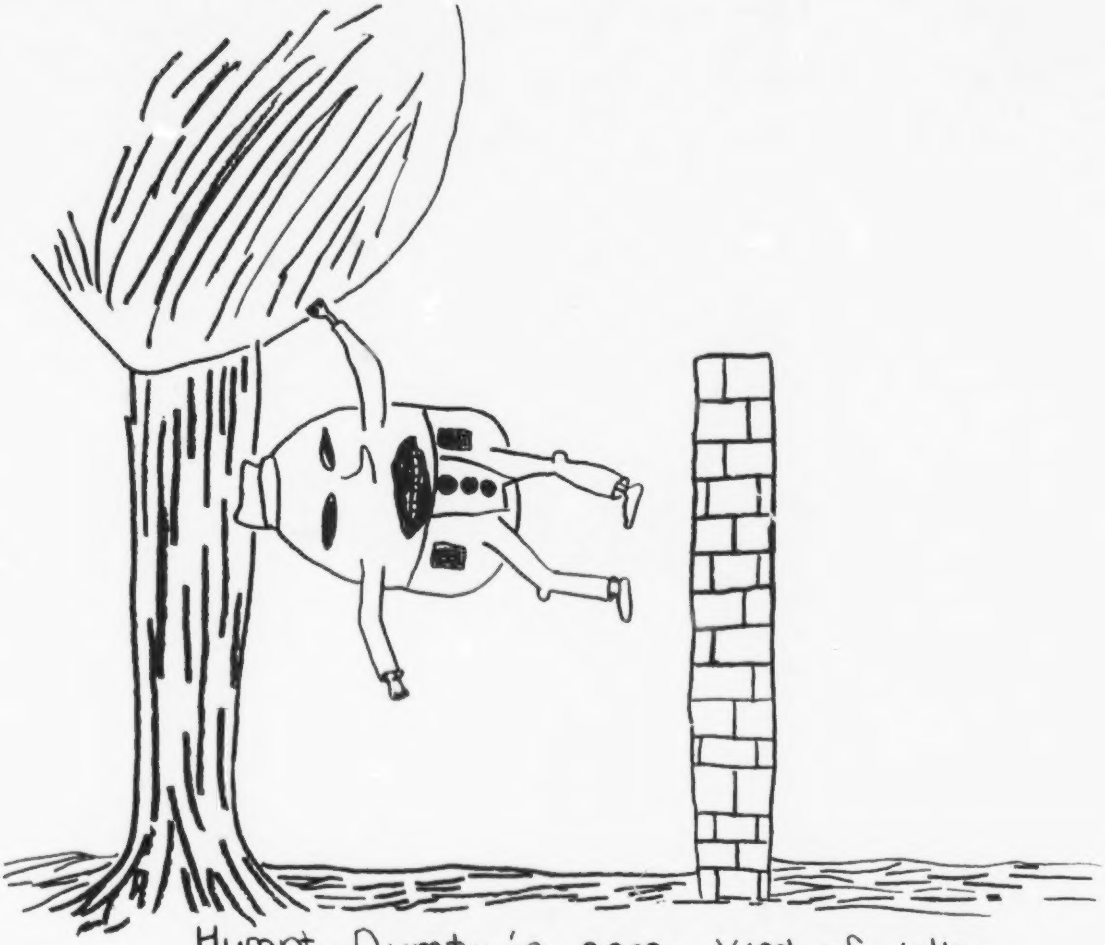
"The Funny Photo Contest" by Gordon Korman

1. This story explored the ways in which practical jokes can get out of hand. Write a **"Guide for the Practical Joker".** The approach you take could be serious or humorous.

2. Did you think the headmaster, Mr. Sturgeon, took the best course of action to end the practical jokes? Try **rewriting the ending of the story** to show how the situation might have been resolved differently.

3. Imagine you are Mr. Snow who is to judge the photos taken for the "Funny Photo Contest." You have had an opportunity to examine the photos and have been asked to pick the first, second and third place winners. The students will be assembling in the afternoon to hear your verdict. Write the **speech** you would make to the students about your overall impressions of the photos they have taken and your reasons for selecting each of the winners. You might also want to give the students some advice about the kinds of pictures they might take for a future contest.

4. Imagine that you were the victim of one of the practical jokes described in the story. Make the **entry** you think this person might have made about the practical joke in his or her **private journal**. Tell what happened to you, how you feel about this incident and the person who played the joke on you, and how you feel about practical jokes.



Humpty Dumty is some Kind of joke,
Who would care for a stupid egg yolk.
Why would an egg sit on a wall,
If every one knows the egg would fall.

Why didnt the author tell about Dumptys history,
Imagine how big the chicken could be.
When the author was writing he had to be sick,
Cause he never let Humpty develop into a chick.

BEST COPY AVAILABLE

Summary of the Unit

The Diagnostic Teaching Unit for Grade 7 Language Arts concentrates on humor and its function in our lives. The unit begins by focusing on what the students find humorous and then asks them to examine what other people find funny. Students are given many opportunities to create their own humorous works. Central questions which students are asked to consider throughout the unit include:

- In what forms do we express our sense of humor?
- How do we make people laugh?
- Does everyone find the same things funny?
- What are the reasons for similarities and differences in our perceptions of humor?

Students are involved in a variety of activities including preparing an imagined interview, conducting a survey, and responding to selected works. Students are also encouraged to make regular journal entries related to the work of this unit.

The Samples of Students' Work

The student work discussed in this section was collected from students in several classes during the pilot study of the unit. (Pseudonyms have been used to ensure the anonymity of the students who have allowed us to use their work.) One student, Margot, was selected as a prime focus so that we could illustrate how a teacher would conduct on-going diagnostic evaluation of a student's learning and communication processes over several activities.

Suggestions for Exploring the Text

The samples of students' work are presented on the left-hand pages. Our observations and evaluations of the students' learning and communication processes, and our suggestions for appropriate follow-up instructional activities, appear immediately after each sample. Our discussion incorporates the diagnostic observations and evaluations provided by the students' teachers.

Try doing your own analysis of the processes in the students' work and making your own suggestions for instructional activities or them first

Before reading our commentary, you may want to read the samples of students' work and record your own observations and evaluations of their learning and communication processes. You could use a blank Observation/Profile Sheet to do this or simply make notations in the margin. We have left space for you to make your own suggestions for appropriate instructional activities for the students. It will be helpful to work through this process collaboratively with another teacher, if you can.

As you compare your own observations and evaluations with those of your colleague and with ours, you will probably find many similarities. However, you may find some differences, too, because each of us brings a personal context to the observation and evaluation of students' learning and communication processes. We need to use the six learning and communication processes ourselves in order to learn how to observe and evaluate them in our students' work. By examining the similarities and differences in our individual observations and evaluations, we extend and refine our understanding of the learning and communication processes students' are demonstrating, their abilities to display them independently, and the steps we can take together to further their growth in these processes.

Choose an approach that serves your purposes

Our presentation and discussion of the students' work follows the same sequence as the lessons in the Diagnostic Teaching Unit. You may wish to read and discuss the samples of students' work in the order in which they are presented as you do the lessons with your own class. Or, you may want to focus more selectively on different kinds of student work for different purposes. For example:

- If you want to follow the development of Margot's learning and communication processes through several related activities in the unit, then begin at page 90 and proceed to pages 100, 104, 110, 114, 118, 130, 142, and 148. A summary and profile of Margot's learning and communication processes demonstrated in this unit begins on page 155.
- If you want to see how the learning and communication processes might be demonstrated in students' small group discussions, turn to pages 84 and 142.
- If you want to examine students' learning and communication processes in various kinds of journal writing, consult pages 90, 100, 104, 114, 136, 140, and 142.
- If you are interested in looking at students' learning and communication processes in writing assignments intended for a wider audience, look on pages 94, 114, 118, 124, 128, 130, 148, and 152.

Students' Discussion of Their Favorite Humorous Character:

Joanne: I think, hello, I think Arsenio Hall because I think because he imitates people. That's why I think he's funny.

(Inaudible.)

Joanne: I picked Arsenio Hall because, he's very funny and I like his show and uhm, I like all his guests and he's really cute too. *(laughing)*

Jocelyn: Oh yeah. And he imitates people like that.

Joanne: Oooh, like . . . Like Sylvester Stallone.

Michael: I think Itchy and Scratchy are funny, because they beat each other to a pulp, burn each other, hit each other with vehicles.

Jocelyn: Okay, I think Grover is funny. I'll read what I put down, okay. Grover is funny because he's so silly and he's very clumsy.

Joanne: So, we'll agree on Grover.

Michael: No we won't.

Joanne: Who doesn't agree on Grover?

Jocelyn: First we have to discuss each one of our characters.

Joanne: Okay, okay, I'll explain it to you.

Jocelyn: Talk very loudly.

Michael: And get that gum out of your mouth. They're listening.

Joanne: I am not chewing anything. Okay, uhm. Okay, well I'm going to go with Grover though. I want to go with Grover, 'cause I agree with him.

Michael: Why do you think its Grover?

Joanne: Because I like the way he rescues people.

(continued on page 86)

In this opening activity, students were asked to write a description of a humorous character from a television sit-com, comedy movie, cartoon, or comic strip. In small groups, students next read their descriptions to each other and tried to guess the identities of the characters. Then, they attempted to reach consensus on which of their groups' character choices was the most humorous. Those selected were shared with the whole class. To conclude this lesson, students commented in their journals on the effectiveness of the "Who Am I?" descriptions.

The teacher observed all six processes in this excerpt from the students' discussion

On the page at the left, is the transcription of one group's audio-taped discussion in which the students are trying to persuade each other that their character is the most humorous. While listening to the audio tape, the teacher used Observation/Profile Sheet (Form Three), intended for use with groups, to begin recording diagnostic observations of the students' learning and communication processes. This Observation/Profile Sheet (reproduced on page 92) shows that the teacher was able to observe all six processes during this brief interaction.

Student strengths observed

Reviewing this Observation/Profile Sheet, the teacher can see that in this introductory exercise, each student exhibited some type of independent application of some of the processes: Michael in **empathizing** and **monitoring**, Joanne in **exploring** and **imagining**, and Jocelyn in **exploring** and **monitoring**.

Michael

Michael **empathizes** with listeners in line 13 when he realizes that Joanne's gum may interfere with the clarity of taped dialogue. In line 15, he shows that he also has good **monitoring** abilities by asking Joanne to explain why she decided to pick Grover.

Joanne

Joanne is willing to engage in **exploring**: she attempts to give reasons for her first choice of Arsenio Hall (lines 1 and 2) and her ultimate choice of Grover (lines 16 and 18). Joanne also independently displays **imagining.**

Jocelyn: Yeah, what a hero. I like his voice too.

Joanne: I like how he dives down and . . .

Jocelyn: Yeah, it's a bird, it's a plane . . . Look! It's Super Grover!

Joanne: Okay Mike. Do you want Grover, Arsenio Hall or Itchy and Scratchy?

Michael: Itchy and Scratchy.

Joanne and Jocelyn: Nooo!!!!

Jocelyn: Besides Itchy and Scratchy!

Joanne: No Michael, you're the only that doesn't agree on one.

Jocelyn: Okay, just wait. You have to hear my opinion still.

Joanne: Okay, what is it?

Jocelyn: Okay, I picked Grover because he's sooo cute! He's such a sweetheart.

Joanne: And he has this little round nose, and he talks weird.

Jocelyn: Yeah, he has a flip-top head. *(laughing)*

Joanne: And he has a big, he has a big, uhm, round nose.

Michael: I think . . . Yeah, let's go with Grover.

Jocelyn: Okay.

All: Hurrah!!! *(clap, clap, clap)*

She **imagines** Arsenio Hall's imitation of Sylvester Stallone in line 4 and some of Grover's characteristics in lines 28 and 30.

Jocelyn

Like Joanne, Jocelyn has good **exploring** skills: she is able to give many reasons for her choice of Grover. At several points, her word choice suggests strength in **imagining** (lines 6, 19, and 29).

Although Jocelyn shows strength in **monitoring** by facilitating discussion of the characters and by persisting with her efforts to get Michael to agree to Grover, she also seems to dominate the group. Jocelyn exhibits some ambivalence regarding **empathizing.** In line 10, she seems prepared to give equal credence to each person's choice. However, after Joanne offers support for Grover, Jocelyn no longer encourages discussion of the other characters and goes so far as to flatly disallow Itchy and Scratchy as a group choice: when Michael suggests them for a second time, she emphatically says, "Besides Itchy and Scratchy!" Only a moment later, in line 25, when Jocelyn says "Okay, just wait," she seems to recognize that her pronouncement was perhaps too emphatic and that Michael should be given more opportunity to support his choice. Again these inclinations toward fairness are quickly curbed by Joanne's enthusiastic support for Grover.

Little abstracting is evident in this introductory lesson because the focus is on exploring and narrating

On the basis of this excerpt, all three students might appear to be unable to demonstrate independence in the **abstracting** process; however, this is a higher order process and not as likely to be observed in an introductory lesson. In this lesson, **exploring** and **narrating** were the focus. Potential for some **abstracting** strength can be seen, though, in the relationship between the **narrating** the two girls do and their ability to engage in evaluating, an **abstracting** skill. From lines 16 to 30, Jocelyn and Joanne recall very specific details of Grover's characterization, which at least intimates an evaluation of his potential as a subject for their writing. This initial observation would alert the teacher to look for further development of this process in the group's subsequent work.

OBSERVATION/PROFILE SHEET (FORM THREE)

Communication mode/situation/topic: Group Discussion **Date:** ____________

Names: Michael Joanne Jocelyn

Process	Examples/anecdotal comments/tally marks	I		A		Examples/anecdotal comments/tally marks	I		A		Examples/anecdotal comments/tally marks	I		A	
		C	F	S	M		C	F	S	M		C	F	S	M
Exploring (discovering personal knowledge and making new connections) remembers, asks, guesses, "tinkers," "digs," researches, manipulates, experiments	· *remembers what types of things Itchy and Scratchy do*			✓		· *gives reasons for her choice of Arsenio Hall* · *gives one reason (imitate people), then tries to add more (like all his guests and is cute)* · *tries to think of reasons to choose Grover instead*		✓			· *continues to give reasons for her choice of Grover—he's a hero, his voice, his head, silly, clumsy*		✓		
Narrating (telling about experiences in order to organize them and to understand their significance) selects, recounts, orders, reports, shares	· *tells why he thinks Itchy and Scratchy are funny*			✓		· *shares her choice and gives reasons for it*			✓		· *selects reasons for her choice*			✓	
Imagining (creating and transforming mental images) compares, describes, visualizes, "dreams," uses metaphor, translates ideas into another medium, envisages a successful performance	· *doesn't compare his choice* · *doesn't create any images apart from the first comment*			✓		· *Joanne talks about Arsenio's imitation of Sylvester Stallone* · *imagines Grover diving down to rescue people and later, his nose and voice*		✓			· *visualizes Grover and Super Grover* · *visualizes Grover's looks* · *e.g. "flip-top head"*			✓	
Empathizing (understanding the perspectives of others) trusts, respects, encourages, paraphrases, takes on role, listens actively	· *organizes responses* · *agrees with choice showing trust and respecting the majority choice* · *shows empathy for listeners by suggesting that gum is interfering, "They're listening."*		✓			· *trusts Jocelyn's choice, "So we'll agree on Grover."* · *does not show respect for Michael's choices* · *encourages, "I'll explain it to you."* · *support for Michael when he chooses Grover* ·			✓		· *support for Michael when he chooses Grover* · *empathy for listeners, "Talk very loudly."* · *does not encourage discussion of other's choices, "Not Itchy and Scatchy."*			✓	
Abstracting (moving beyond concrete thought) classifies, generalizes, hypothesizes, theorizes, symbolizes, evaluates, justifies, supports	***NOT NOTED.***				✓	· *evaluates her choice but does not persist* · *evaluates "Mike, you're the only one who doesn't agree."*				✓	***NOT NOTED.***				
Monitoring (regulating thought, language and action) checks understanding, reconsiders, plans, decides, adapts, facilitates, persists	· *persists-won't accept their choice at first* · *reconsiders and adapts by going along with Grover* · *facilitates for Joanne by asking her why she's picking Grover*		✓			· *tries to get agreement from group* · *reconsiders her choice and adapts by agreeing with Grover.* · *persists/facilitates, "Okay, Mike. Do you want Grover, Arsenio Hall or Itchy and Scratchy?"*			✓		· *persists—tries to get Michael to agree with her choice* · *facilitates, "First we'll have to discuss each one of our characters."*		✓		

COMMENTS (use back of sheet)

Group Observation/ Profile Sheet

The teacher's observations and evaluations recorded on the Observation/Profile Sheet (see page 88, opposite) provides an initial picture of each students' learning and communication processes. It will establish a focus for the teacher's subsequent observations of these students.

Suggested Instructional Activities

- To encourage **abstracting,** ask each member of the group to prepare an advertisement for the character of his/her choice.
- To encourage Jocelyn to be more **empathetic** towards group members whose opinions she doesn't share, ask her to listen to the audiotapes of this discussion and write in her journal what she thinks Michael would have said about it in his journal. Discuss this with her, ask her to list two or three things she could do next time to show **empathy**, and encourage her to try these and report on her success in her journal.

Jot down your own suggestions here:

Margot's Journal Entry Reflecting on the "Who Am I?" Descriptions

How seccessful were you/other at discribing charecters? When I shared my description with the class it was guessed almost imediatly there could be two reasons for there fast guessing but that is the answer to the next question. When other people shared their descriptions some were guessed in a minute and other nobody knew and yet a few others only a very few people could guess.

Why were you/they (un)successful? There are two reasons for my success

1. *It was a great description.*
2. *My charecter is so famous everyone knows him.*

For others (unsuccessful) they didn't have enough detail for people to guess other (successful). They had a lot of detail and pick quite famous charecters.

At the end of Lesson 1, Margot's teacher asked the class to write a journal entry in which they commented on the success of their own descriptions and those of their classmates.

Margot's journal shows evidence of narrating and empathizing

Margot demonstrates independent **narrating** and **empathizing** in her journal entry. She carefully orders her response and indicates that she wants to give her answers in the precise order presented in the teacher's questions. This demonstrates controlled, thoughtful **narration**. It may also show that she is **empathizing** with her teacher: her responses will be easier to follow if she gives them in the same order as the teacher's questions. She displays **empathy** in other ways. For example, it is apparent that Margot has listened actively enough to her peers throughout their character descriptions to be able to comment on them. She seems sympathetic to her classmates who were unsuccessful and pleased for those successful enough to have been "guessed in a minute."

Some abstracting evident

Some **abstracting** is apparent in this entry when Margot evaluates her "Who Am I?" description as successful and offers two reasons for this success. She classifies other students' descriptions as successful or unsuccessful based on the amount of detail they contain and generalizes that successful descriptions were those based on famous characters.

It is interesting to note that what Margot considers "successful" are those descriptions which were easily guessed by the other students. Some students may have considered their descriptions successful if they were able to stump their classmates. That Margot failed to note this may indicate a lack of independent **imagining** and **empathizing.** It may also indicate that the teacher's questions for the journal entry, while intended as a helpful structure, actually may have constrained Margot's inclination to explore her ideas any further. Having provided an answer, she stops.

Monitoring

Margot's spelling and punctuation errors may also suggest an inability to independently

monitor her work. However, because the journal assignment was intended to provoke further thought about the effectiveness of the writing assignments done in this lesson and because the audience for the journal writing is limited to Margot and her teacher, it is more appropriate for her to concentrate on the ideas rather than the accuracy of her spelling and punctuation. Before drawing conclusions about her ability to **monitor** the conventions of writing, we would want to see how Margot does in a piece of writing intended for a wider audience, such as her peers.

Although a single entry such as this will not provide enough data to make conclusive assessments, it shows that, even from a short journal entry, we can draw a great deal of information about a student's ability to independently demonstrate the processes. As we examine Margot's subsequent journal entries, other assignments, and interactions with her peers, a broader picture of the range of Margot's abilities will emerge.

Suggested Instructional Activities (Margot):

- In responding to the student's journal, the teacher could pose a question which would encourage Margot to examine her criteria for "success" in this exercise and help her to see other possibilities.

- Ask Margot to list some helpful hints for success with this type of assignment.

Jot down your own suggestions here:

Eileen's Interview with Odie:

Eileen: Hello viewers, I'm here with odie, that famous dog in the Garfield comic strip.

Odie: Don't even mention that cats name, that double crosser, that food eater, that . . .

Eileen: Uh, excuse me, Odie but something tells me you are very upset.

Odie: upset?!? Upset?!? UPSET?!?

Eileen: O.K, please tell us about Garfiel . . . oh, umh, that cat.

Odie: Indeed I will, you see ever since I started working for Jim Davis, Garfield has been kicking me around making fun of me and even doing very mean stuff that are not even in the script! And another thing . . .

Eileen: Sorry for interrupting but do you mean to say that the script usually tells Garfield to be mean to you?

Odie: Well yes, I guess so.

Eileen: And who writes this script?

Odie: Well, Jim Davis does. He writes stuff like that so Garfield seems funny.

Eileen: But, doesn't Jim Davis write a funny script for you?

Odie: Well, yeah, I get to be the innocent dog, the very dumb dog, that is so dumb that lets Garfield get away with everything,

(continued on page 96)

In this activity, students were given the opportunity to extend what they had previously written about their favorite character by preparing an imagined interview with that character. Students then handed in a written draft of the interview and, in some classes, presented a role-play of the interview to classmates. In the written draft of her interview, Eileen demonstrates independent application of most processes, but notably **imagining.**

Eileen excels at imagining

Eileen **imagines** Odie as a real character employed by Jim Davis. She **imagines** what an interview with Odie would be like and is able to convey that to her audience. Eileen translates her ideas into dialogue in a convincing manner: it sounds natural, not stilted or contrived. Her inclusion of conversational expressions (lines 3, 5, 13) adds a realistic flavor to the dialogue and her use of capitalization of specific words (lines 4, 16) and punctuation helps to convey the emotion that Eileen **imagines** Odie would express during the interview.

Eileen narrates well

Eileen displays **narrating** skills in the logical organization of her interview. She introduces Odie as a member of the Garfield cartoon, a context with which most of her audience will be familiar. Odie's comments follow a pattern that might be expected from a distraught person in the process of determining who is responsible for his problems: he is first angry and upset at the wrong person (lines 4, 6), then unsure and confused (lines 14, 16), and finally directs his wrath at the true purveyor of his troubles (line 18). Also, when Jim Davis is discussed, Eileen takes care to ensure her audience will know that he is the creator of the Garfield strip. In his first response (line 2), Odie calls Garfield a list of names, and in his last response (line 18), the list of names he aims at Jim Davis parallels the first list. This parallelism shows advanced **narrating** since it is delayed over a long passage of dialogue.

boy, peoble think I'm Funny just because I act dumb, boy I'm going to give them a piece of my mind . . .

Eileen: . . . Ah yes, but don't you see, It seems to me that Garfield isn't the one that gets you in trouble then, if Jim Davis wrote the script, then wouldn't he be responsible?

Odie: Who, Jim Davis?

15 **Eileen:** Yeah, Jim Davis, think about it

Odie: Gee, he IS the one that writes the scripts, and he Is the one that gives Garfield his character.

Eileen: Well then Garfield isn't the one to get mad at, Jim Davis is.

Odie: Well I'll be. Oh no! I better apologize to Garfield and . . . Wait a minute! First I need to Give Jim Davis a piece of my mind. Why that double crosser, that script writer, that dog hater . . .

Eileen: Thanks for watching, and remember only I can change your point of view. See you next week when I change snoppy's view of Charlie Brown.

Eileen's dialogue demonstrates strength in **empathizing**, too. She creates and maintains two distinct characters: the interviewer and Odie. In line 7, the interviewer, apologizing for the interruption and then paraphrasing a previous response, shows respect for the interviewee and also indicates that Eileen assumes active listening on the part of the interviewer.

Eileen's choice of Odie displays strength in exploring and empathizing

Odie is featured in a comic strip where most people are more familiar with the main character, Garfield. Eileen shows that she is willing to take a risk when she decides to present Odie's perspective. Her choice of the less sympathetic character makes the task challenging. Because Odie is a more limited character in the comic strip, Eileen has to create dimensions for him and provide a focus for the interview that will make him believable. Her ability to do this effectively demonstrates Eileen's strength in **exploring** and is further indicative of independent **empathizing**.

Eileen's conclusion shows independent control of abstracting

Eileen's concluding statement in her role as interviewer is interesting. She sums up what she has just demonstrated in the interview. She has shown her ability to change our point of view about Odie, even as she changes Odie's point of view about the source of his problem. She has made us examine a less sympathetic character in a way that is not obvious: in the strip, Odie is the dupe but here he reveals his resentment about his role and develops insight into the source of his problem. Eileen may have quite consciously manipulated our point of view and be underlining this for us in her final statement. Perhaps Eileen is also making a satirical comment on the way our viewpoints can be manipulated by an interviewer's focus. In her concluding comments, Eileen shows considerable strength in **abstracting**, as well as **imagining** and **empathizing**.

Suggested Instructional Activities (Eileen):

- The teacher might capitalize on Eileen's understanding of how interviewers manipulate audience reaction. Eileen could:
  - —write a journal entry, discussing her observation of different interviewers, contrasting those who manipulate with those who are more sincere or balanced
  - —examine an interview that seems to manipulate viewer perception and write the questions she would ask to ensure that viewpoints were presented in a more balanced way
- To extend her own writing further, Eileen could write the conversation between Jim Davis and Odie that she imagines might take place after her interview.

Jot down your own suggestions here:

151

Margot's Journal Entry About the Students' Presentations of Their Interviews:

During todays class we shared our interviews some were funny but most of them were stupid people try to hard to be funny and that makes them stupid. With my interview I tried to make an ordinary interview with a 'twist' so that people don't /didn't get board. But aside from that they were all slapstick humor and I prefer the british humour such as monty pithon.

P.S. A note to Mr. Helm.

Dear Mr helm I would like to suggest that in one of our L.A. classes we watch a whole or part of a montey pithon movie because I know that alot of people in our class have no idea what montey pithon is like.

P.P.S. A final Note to Mr helm.
I have already asked my mom and she said okey so I am volentering to bring in the movie if you agree.

(Teacher response: *Good suggestion. I'll see what I can do.*)

Margot's journal entry reflecting on the class interviews

The final activity of this lesson involved students' presentation of the interviews to their classmates. In her journal entry for this day, Margot commented on these presentations.

A change in Margot's empathizing skills

Unlike her first journal entry, Margot's **empathizing** is ambivalent here. She appears preoccupied with her own sense of humor and clearly does not appreciate some of the humor enjoyed by her peers. Her tone seems rather scornful. However, it seems that as Margot wrote the first part of the entry, she may have realized that her classmates couldn't be expected to share her perspective if they were unfamiliar with the Monty Python shows. She includes a request to show the class a Monty Python movie.

A conference with Margot would help to clarify her intentions and feelings

A conference with Margot would help determine what her intentions really were and why she seems so unempathetic toward her peers in this entry. Perhaps some event occurred which swayed Margot from her usual level of **empathizing**. It is also possible that Margot's patterns of peer interactions, and therefore her **empathizing** processes, are currently in a state of change, something not unusual for an adolescent. We would want to take note of her **empathizing** in other situations in this unit.

Monitoring and the journal writing process

In this journal entry, **monitoring** emerges as a strength not observed in Margot's first journal entry. Here she independently assesses the merits of her own interview, explaining what she did (added a 'twist') and why she did it (to prevent audience boredom). She also persists in her attempts to get the teacher to agree to show a Monty Python movie to her classmates.

Margot's spelling and punctuation again cause us to question her level of independence in the **monitoring** process. We might have expected closer attention to these conventions since this writing did have a definite audience (Mr. Helm).

However, exploration of ideas in journal writing is fostered by a relationship of trust between the teacher and student. It may be that Margot's teacher encourages his students to concentrate on the development of ideas in their journal writing and to attend more carefully to conventions when they are writing for a more public audience. Although they are frequent, the errors in Margot's spelling and punctuation do not impede the meaning of the writing.

There is some evidence of **abstracting** in Margot's attempt to analyze why many of her classmates' presentations were not funny.

The need to conduct diagnostic evaluation of the students' learning and communication processes in many different situations

In this passage, Margot displays some independence in **monitoring** but little in **empathizing**. In her previous journal entry (see page 92), the reverse seemed apparent. Analysed in isolation, neither of these journal entries would provide an accurate assessment of the development of Margot's learning processes. In order to arrive at a valid assessment of her level of independence in the six processes, we need to examine her work in many different situations over a period of time.

Suggested Instructional Activities (Margot):

- To encourage abstracting, the teacher might ask Margot to comment further on the nature of slapstick and British humor, the differences between them, and why she prefers British humor.

Jot down your own suggestions here:

Margot's Journal Entry:

Today we are suppose to write about a funny thing that happend to us. Unfortunatly I can not remember that anything really funny (or semi-funny) has ever happend to me. I don't even think anything funny has happend to anyone in my family. I have many sad stories so I'll write about a sad thing that happened to me instead of a happy thing. Instead of just one story I will write a combination of stories all based on the same topic, so here goes. I have lost many pets all for different reasons 1. My cat a really cute kitten her name was puff-ball she liked the water she would take baths with us and get dirty just so we would have to bathe her. 2. Another one of our cats gimley was locked out of our house by accident in the middle of winter so he slept in the engine of a neighbors car to keep warm and at 6:00 am when the neighbor went out to start his car our cat was killed. 3. The next cat we had ran away when we moved out here from Ontario. 4. I can't remember where we got her but we had a golden retriever named Tosheba "Sheba" Her liver got infected and she had to be put to sleep. I have a stuffed Dog that my dad gave me her name is Sheba too. 5. At the moment we have two hymalayans (cats) the female "Cea" whose real name is Nakamichi Boda'cea' Solo Tiger she had two kittens which I showed the class earlyer in the year. 6. Our other

(continued on page 106)

This lesson was an ongoing activity requiring students to work in groups to develop and conduct a survey, then compile and present their findings to classmates. The purpose of the survey was to help students determine what other people find to be funny.

Margot's journal entry

Before beginning the actual survey, Margot's teacher requested that students complete a journal entry telling about some humorous event that had happened to them. The journal entry would provide another opportunity for students to express their personal perspectives on humor as a context for examining the views of others. Margot's entry is especially interesting because, while she does not do the requested entry, she does complete a lengthy substitute assignment.

The difficulty of interpreting Margot's intentions

This entry presents a dilemma regarding evaluation of Margot's learning and communication processes. It seems clear that Margot understands and accepts the purpose of journal writing as a device for stimulating personal reflection. Although she feels that it is impossible for her to do the assigned task, she accepts that some entry is still expected. Thus, she seems to be displaying some **empathy** for her teacher's intentions. On the other hand, her assumption that a substitute assignment will be acceptable may just as readily be seen as a lack of **empathy** for the teacher's objectives.

We would probably want to discuss this entry with Margot before making any final judgments about her ability to independently **empathize**, but let us assume a sincere intention to complete an acceptable assignment and see where diagnostic evaluation of her learning and communication processes might lead.

Margot demonstrates some independence in exploring and empathizing

Margot seems to show strength in **exploring** by taking a risk and changing the assignment. Her **empathizing** skills are apparent in the respect Margot shows for her teacher by discussing her change in the assignment.

Hymalayan's name is Mitzi he likes to do my homework with me. Hymalayans are very fuzzy cats 7. Our third cats name is Laura (very plain) she was abandoned on somebodes door step and those people brought her to the S.P.C.A. where we bought her. That is the history of our cats and dog.

P.S. We are doing our part to stop the slaughter of inocent animals, all our cats are nutered and spayed.

Margot's strengths in narrating

We can see a consistent level of independent **narrating** in this passage. The animal narrative is chronologically ordered and is preceded by a careful explanation telling how and why Margot is going to change the assignment. Each story is indicated by a number. The end of the animal stories is clearly indicated with a concluding remark and the last sentence of the entry is given as a post script since it is not part of the actual narrative. Margot also makes connections in the stories to keep her **narration** clear and focused. For example, she explains that her stuffed dog is named after her real dog. When relating her stories, Margot selects and recounts only highlights from each animal's life. Finally, independent **narrating** is shown when Margot explains that the nickname "Cea" came from part of the cat's full name.

In lines 31-32 Margot displays **imagining** when she personifies her cat, Mitzi, in a humorous anecdote.

Abstracting

Abstracting skills are evident when Margot relates the duty of pet owners to control overpopulation to the more broadly abstracted concept of responsible pet ownership. Margot generalizes that her stories are all "sad" stories about pets she has "lost." Although her entertaining story about Puff-Ball is not sad, perhaps Margot includes Puff-Ball as one of the "lost" pets because she is no longer with the family.

That Margot included an amusing story about a cat that she still has, Mitzi, may indicate some inconsistency in **abstracting** or may merely show that Margot is less concerned with preciseness than with her personal pet storyline and is encouraged by the relatively casual format allowed in journal writing. Although the Mitzi story is only a minor deviation from her "sad-lost" generalization, it could alert the teacher to monitor other types of assignments Margot completes, particularly those where revision is expected.

Monitoring: improvement in conventions seen in this entry

Most interesting in the area of **monitoring** is Margot's spelling, punctuation, and capitalization. Conventions in all three of these

OBSERVATION/PROFILE SHEET (FORM ONE)

Communication mode/situation/topic: Journal Entry

Date:

Name/Class: Margot

Process	Examples/anecdotal comments/tally marks	I		A	
		C	F	S	M
Exploring (discovering personal knowledge and making new connections) remembers, asks, guesses, "tinkers," "digs," researches, manipulates, experiments	*- willing to takes risks: by changing the assignment and by telling very personal stories*	✓			
Narrating (telling about experiences in order to organize them and to understand their significance) selects, recounts, orders, reports, shares	*- explains what she is going to do in this entry* *- chronological ordering of stories, numbering the stories* *- selects only highlights of each animal's life* *- post script is separate* *- makes connection between real dog and stuffed dog* *- tells reader where name "Cea" came from*	✓			
Imagining (creating and transforming mental images) compares, describes, visualizes, "dreams," uses metaphor, translates ideas into another medium, envisages a successful performance	*- compares her real dog to the stuffed toy* *- personifies Mitzi: do homework together*		✓		
Empathizing (understanding the perspectives of others) trusts, respects, accepts, encourages, paraphrases, takes on role, listens actively	*- accepts that journal entry is important* *- trust in teacher shown: stories told are of a very personal nature* *- shows respect for teacher by carefully explaining her changes to the assignment* *- reminds reader that she/he is familiar with Cea through her kittens*		✓		
Abstracting (moving beyond concrete thought) classifies, generalizes, hypothesizes, theorizes, symbolizes, evaluates, justifies, supports	*- relates overpopulation of cats to need for neutering and spaying* *- relates neutering and spaying to responsible ownership of cats* *- generalizes that stories are all "sad" and about pets she has "lost", but story #6 is not*		✓		
Monitoring (regulating thought, language and action) checks understanding, reconsiders, plans, decides, adapts, facilitates, persists	*- adapts assignment to fit her situation* *- spelling, punctuation, capitalization somewhat better on this topic of her own choice (improvement shown)*		✓		

COMMENTS (use back of sheet)

areas are more carefully adhered to in this journal entry than in Margot's two previous entries and fewer errors overall are noted. This may be related to the fact that Margot chose the topic herself. When she found herself unable to complete the assigned topic and chose a new one, we can assume that Margot chose something she felt comfortable writing about and in which she had a fairly high interest level. By writing as much for herself as she is for her teacher, Margot is meeting her own intentions as a writer more fully here, and this interest appears to be reflected in a greater independent control of these **monitoring** skills.

The sample Observation/Profile Sheet on page 108 shows how it could be used to evaluate a journal entry such as this.

Suggested Instructional Activities (Margot);

- Help Margot identify the humor in this piece of writing by directing her to stories or books which deal with humor in everyday situations (for example, works by Erma Bombeck).
- Encourage Margot to develop her journal entry into an episode for a T.V. sitcom. This exercise might help her see some of the events differently.

Jot down you own suggestions:

Margot's Journal Entry:

Your next task is to design a survey which will help us as a class find out what people find to be funny. For this activity you will work in groups of 2 - 3 people. Your group should begin by talking through your journal and other ideas, about what people find funny. These ideas (10-15) will then be turned into specific questions on a survey you will actually conduct.

Brain storming ideas for our survey

→ Each own naiborhood
→ tick the box
  british
  american
→ hand out sheets collect 5 min.
→ check differnt charecters
→ phone interviews
→ door to door
→ familys & friends
→ ages (adults & kids)
  comics
  cartoons
  reallife
→ female/male
  cultures
  jobs
  family (who is funny)
  gosip
  riddles
  stupid jokes

Preparing for the survey

To begin this activity, each member of Margot's small group prepared a list of ideas for designing and administering the survey. Margot's work, which was written in both pen and pencil, with stars and arrows used for emphasis, is reproduced on page 110. If we examine Margot's list through the lenses of the six learning and communication processes, we find that it is a highly organized piece of writing.

Margot's organization of the group's brainstorming notes shows strength in monitoring

Margot's organization of her group's list of ideas demonstrates strength in **monitoring**. She creates a plan that identifies where and how the survey will be conducted, and who will be surveyed. The organizational devices she uses are evidence of Margot's well developed **monitoring.** Whereas the description of the task was written in pencil, the list was written in pen, clearly differentiating it from the assignment. Margot uses stars to highlight the heading on the list. The arrows Margot uses seem to indicate administrative concerns related to the survey, while those notations with no arrows appear to represent items from which questions for the survey will be developed. This systematic classification is also indicative of independent **abstracting**.

In this entry, we see some previously noted lapses in **monitoring** involving spelling, capitalization, and punctuation conventions. Errors are minimal in the first paragraph where the material has been copied, indicating that Margot has adequate skills in transferring material which has been visually represented for her. This shows a general awareness of details and a realization of the need for correctness in communications even if there may be an inability to attend to these when generating new material.

Interaction of other processes

Other processes, operating in an interactive, recursive fashion are implicit in the list Margot has recorded for the group. **Exploring**, **narrating**, and **imagining** are called upon to create such a list. The group would have to recall their experiences with humor and with surveys. They would have to translate their ideas into a list and also envision a successful, completed survey. One could imagine a discussion in which remembering, guessing, and visualizing occur in conjunction with one another—a guess sparks a memory; something visualized leads to a question, and so on. The dynamic interaction of the six processes is at the heart of creativity and learning.

Suggested Instructional Activities (Margot):

- Margot could model her strengths in the planning aspects of **monitoring** for other students who demonstrate a weakness in this area. Asking her to comment on the strategies she used could also help her become more conscious of what she did to make the list.

Jot down your own suggestions:

HUMOUR SURVEY

① Please X or √ your age group
under 16 ☐ 17-30 ☐ 31-50 ☐ over 50 ☐

② Do you Think that you are Funny? yes ☐ No ☐

Why or why NOT

③ Who is your favorite cartoon or comic strip character?

④ Do you like: Riddles yes ☐ no ☐ Knock-Knock Jokes yes ☐ no ☐ Regular Jokes yes ☐ no ☐

⑤ Do you enjoy Jokes about different cultures? yes ☐ no ☐

⑥ Which do you like better: cartoon ☐ comic strip ☐ real life ☐

⑦ Do you like: BRITISH ☐ or AMERICAN ☐ Humour Better

⑧ Why Do you think walt Disney's characters became popula

⑨ Do you think that Through Humour children learn better? Yes ☐ no ☐

Why or Why not

⑩ What makes you laugh?

THANK-YOU FOR YOUR CO-OPERATION

The group's survey form

Exploring

Based on their brainstorming session and other discussions, Margot, Eileen, and Melissa created the survey shown at left. Although the nature of any survey made up of a series of questions is such that some **exploring** is necessarily evidenced, this example exhibits particularly strong **exploring.** The comprehensiveness of this survey is obvious when we note the many types of humor, including riddles, cartoons, cultural jokes, and British humor, which are addressed in it. Variety in the types of questions asked also indicates good **exploring**. Some of the questions on the survey were obviously generated from the brainstorming list completed earlier (see page 110). That some additional questions were generated as the survey was being created indicates that the girls continued to **explore**.

Imagining

When seeking information about different types of humor in questions 4, 6, and 7, the group members were **imagining** which types might be chosen by different people.

Strong abstracting

In this survey, the students also demonstrate independent **abstracting**. Again questions 4, 6, and 7 are interesting: the manner in which their items were classified is telling. Although all of the items could have been placed in one extended question (i.e. Do you like: riddles, knock-knock jokes, regular jokes, cartoons, comic strips, real life, British humor, American humor? Yes/No for each), the group chose to break the items into smaller, more manageable groupings. These groupings were carefully considered: question 4 is related to preferences in verbal humor; question 6 deals with preferences in visual humor; and, question 7 concerns preferences in national humor. The group seemed to realize that in order to go beyond mere reporting and begin to **abstract** meaningful data from their responses, this organized classification was necessary.

The group's **abstracting** abilities are also apparent in questions 2, 8, 9, and 10. The girls did not limit their survey to questions from which empirical data would be readily available. They seemed to realize that meaningful insights could also be obtained from written opinions and personal preference responses.

Monitoring

In the survey, the students have **monitored** their work well: close attention has been paid to the survey format, consideration has been given to the amount of answer space necessary for written responses, and neatness has been taken into account. Care taken with conventions indicates **monitoring** skill as well as an **empathetic** awareness of audience.

Empathizing

The survey shows that the girls are strong **empathizers** in other ways, too. Although they likely meant "ethnic groups" in question 5, rather than "cultures," when we consider the range of inappropriate alternatives available, the choice of the words "Jokes about different cultures" shows tactful consideration for their audience. The rather broad age groupings also indicates sensitivity to audience. The students may feel that "older people" being surveyed will not be comfortable narrowing down their age too precisely.

Suggested Instructional Activities:

- Ask students to present their survey to the class and discuss reasons for their choices. This would help them develop conscious awareness of their strengths and would provide an excellent model for other students to emulate.

Jot down your own suggestions:

CANADA'S NATIONAL NEWSPAPER

THE GLOBE AND MAIL

144th Year No. 24209 Monday April 8th 1991

HUMOR

At Michael Jacksan school Grade 7 the kids have been studying A unit on HUMOR that contained a survey. This survey (on the right) was to find out what different people thought about humour. The kids whent door knoking and surveying family and freinds. When all the suveys where completed, the children put all the information together and found out that 7 people prefered British humour better the Ameracen wich 6 people profered. Also 12 people enjoyed regular jokes, 7 people enjoyed Riddles and 6 people enjoyed knok-knok jokes. We also tryed to find out if people enjoyed culture Jokes when now we no that 7 don't and 5 do. Then we got a students point of veiw

SAMPLE

HUMOUR SURVEY

① Please X on ✓ your age group
under 16 ☐ 17-30 ☐ 31-50 ☐ over 50 ☐

② Do you Think that you are Funny? yes ☐ No ☐

Why or why NOT ____________________

③ Who is your Favorite cartoon or comic strip character? ____________________

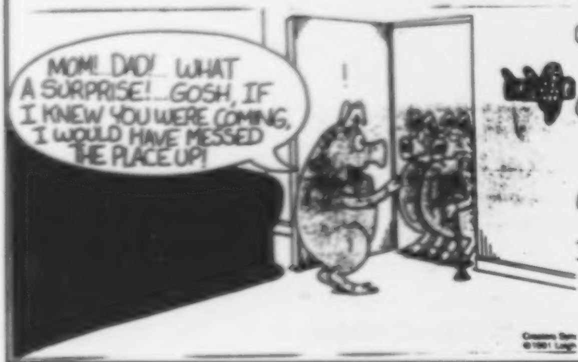
④ Do you like: Riddles yes ☐ no ☐ Knock-Knock Jokes yes ☐ no ☐ Regular Joke yes ☐ no ☐

⑤ Do you enjoy Jokes about different cultures? yes ☐ no ☐

⑥ Which do you like better: cartoon ☐ comic strip ☐ real life ☐

⑦ Do you like: BRITISH ☐ or AMERICAN ☐ Humour Bette

⑧ Why Do you think walt Disney's characters became popular ____________________


MOM! DAD! ... WHAT A SURPRISE! ... GOSH, IF I KNEW YOU WERE COMING, I WOULD HAVE MESSED THE PLACE UP!
!

STUDENT'S POINT OF VEIW

I thought that doing this servey was worth while and helpful to us I think this because we found out what other people thought about humour and what kinds of humour where more popular. Befor compleitng our servey's we had to write down what we pland to find out, and we acheived this. And it was fun!

Survey results: the task

After each student group had completed their survey, their next task was to compile and present their results to the rest of the class. Students were to summarize the results, draw conclusions about the similarities and differences in preferences within and across groups, hypothesize about the reasons for these similarities and differences, and examine their data to see if they could find any things that seem to be universally funny.

Margot's group used a newspaper format to report their results

In Margot's class, the teacher modified the assignment somewhat. As one of their choices, the students could present their material as the front-page of a newspaper. They were to report why they did the survey, what they expected to find out, what they did find out, and what their survey results meant.

Margot's group chose this modified presentation. The text of the poster was handwritten. The cartoon and Sample Humor Survey were pasted on it. The poster has been reproduced on page 118 opposite.

Exploring

In this poster, the group members display good **exploring**. They name their paper "The Globe and Mail" and call it a "national" newspaper. This shows that they are able to draw on some prior knowledge of "The Globe and Mail" as one of Canada's major dailies.

Imagining

The students demonstrate abilities in **imagining**, too. Their poster is formatted to look like a newspaper, with headlines, a cartoon, boxes, and columns. For further authenticity, they have also put a date, a price, and an issue number in the heading. Although an issue number would have been more appropriate to a magazine, as would the price since it is quoted at a yearly rate, the students show general familiarity with print media.

Narrating

The group **narrates** well when they tell about the project, its purpose, and how the survey was conducted. However, when they attempt to report the findings of their survey, their control over this process breaks down. It is evident that they need some assistance. Their poster shows only one side of their "Humour Survey;" two questions on the reverse side are not presented. Although their survey had ten questions, they restrict their reporting of the results to data from only three questions.

The group's potential is not realized in the final product they present

In fact, in presenting their results, there are several areas in which the group seems to have fallen short of the work we expected after examining their survey (see page 114). The data the group presents from the three questions is merely reported: there is no attempt to draw conclusions, evaluate the results, or present any hypotheses. They report only on questions 7, 4, and 5, all of which have quantifiable results. Their presentation of these results, which does not follow the organization of their survey questions, suggests that they are casting about randomly, looking for a point of entry to deal with the task confronting them.

Unfamiliar context and complex task demands may have created obstacles for the students

Although the students are obviously able to draw upon some knowledge of newspaper format, the inverted pyramid structure of a newspaper report appears to be unfamiliar to them. They have difficulty maintaining a formal tone and style, slipping occasionally into the second person and slang. The writing suggests that the students are overwhelmed by their data. They need to be shown how to summarize, categorize, and analyse the information they have gathered.

In view of the strengths in **monitoring** that these students display in other final draft work, the many spelling errors on this poster seem rather puzzling. (For comparison, refer to Eileen's interview with Odie beginning on page 94 and Margot's writing in the role of Ebenezer Dorset in "The Ransom of Red Chief" on page 150. Samples of Melissa's work in other contexts, not included in this analysis, also showed more control over this aspect of **monitoring**.) However, when we consider the demands of this assignment for these young writers, the spelling errors may not be surprising. Even adult writers, faced with an unfamiliar context for writing, regress in their control over mechanics.

Conferencing with the students and direct teacher intervention to improve monitoring of spelling

This is not to suggest that the group's inability to monitor their spelling in this assignment should be ignored. As a first step, a conference could be held with the group to find out what strategies, if any, they used to **monitor** the quality of their final draft. They could then consider alternative ways of ensuring accuracy in their work.

Spelling problems

We also need to deal directly with the spelling problems of the group member, or members, who prepared the report. It is helpful to look at the pattern of errors in the work:

- "survey" spelled correctly twice; incorrectly twice—"suvey" and "servey"

- "knok" for "knock"
- "no" for "know"

- "prefered" for "preferred"
- "profered" for "preferred"
- "pland" for "planned"

- "whent" for "went"
- "where" for "were"
- "wich" for "which"

- "compleiting" for "completing", but notice that "completed" has been spelled correctly
- "freinds" for "friends"
- "veiw" for "view"
- "acheived" for "achieved"

Overall we observe a problem with sound-letter relationships. When we look at the errors this way, we can see five patterns that suggest instructional strategies, presented on the next page.

Suggested Instructional Activities (Spelling Errors):

- Start with what the student(s) can do.
    - —They can spell "survey" and "completed" correctly.
    - —Identify where these are spelled correctly and ask the students to point out errors with these words elsewhere and correct them.
- Help the student(s) identify patterns in the spelling errors and develop a conscious awareness that:
    - —"kn" is used for the "n" sound in "know." Draw an analogy with "knock" where the student used "kn" correctly.
    - —final consonants should be doubled before adding "ed" when the word has only one syllable, as in "planned," and when the second syllable is accented, as in "preferred."
    - —"wh" is used when the sound is aspirated ("which") but not when it is not ("went," "were"). Basically, the student(s) applied the rule the wrong way around. To help students understand the difference between an aspirated and unaspirated sound, have them hold a hand in front of their mouths, so that they can feel the puff of air that accompanies an aspirated sound.
    - —"ie" represents different sounds, as in "friends," "view," and "achieved." The "ei" spelling is used in only a few exceptions, after "c" (receive, deceive) and to represent a long "a" sound (neighbor, weigh). Again, the student(s) seem to have applied the rule the wrong way around.

Jot down your own suggestions here:

Summative evaluation should be deferred until after the students have revised the assignment

When students do not perform to their usual standard, as in this assignment, the diagnostic information we have gathered allows us to compare the contexts of their work systematically in order to assess problems and recommend appropriate strategies. Based on the analysis of this poster, we would suggest that these students are not ready for a summative evaluation of their work. They need further assistance and instruction and an opportunity to do the assignment again.

Alex's Parody:

The Grasshopper and Ants

One day some hard working black ants noticed a grasshopper singing and jumping around. One ant asked, "Why aren't you gathering food for the winter?" "I am not because I just won a trip to taco Time! I'm flying Leaf lines first class and I get free food for a whole year! So the next day the grasshopper was off to taco time. The ants were very proud when they had enough food to last them the winter. The next day a army of red ants came along and stole all the black ants food away. The ants were so hungry that they were forced to call the grasshopper on the telobegs phone. The grasshopper felt sorry for them so he brought back a winters suply of taco's and corn balls for all the ants. The grasshopper was able to strike a deal with them. He could stay there for the next winter for free. So they all lived happily ever after.

The End

Moral: Always enter your name in sweepstakes because you never know when you might win.

Students read and write parodies

In this lesson, students began to examine humor in literature. They read some Roald Dahl parodies of fairy tales and discussed the techniques he used to create humor. After small group idea-sharing sessions, the students composed their own parodies of fairy tales. In some classes, the assignment was broadened to encompass parodies of fairy tales, nursery rhymes, or fables. Students could choose to write either in prose or in poetry.

Alex's parody of a fable

In his parody of *The Ants and the Grasshopper*, opposite, Alex demonstrates strong **narrating**, developing a sustained plot paralleling the original fable. He uses dialogue to advance the story, and he adopts the traditional format of a fable, with the moral as an addendum.

Strong Imagining

Alex's writing also shows a strength in **imagining**. He has successfully adapted the storyline and the outcome to fit a modern-day character. The trip the grasshopper wins is not to some woodland haven, as the reader might expect, but rather, to "Taco Time" where the prize includes tacos and corn balls. Alex creates a "telobegs phone," specifically designed to enable the callers (the ants) to beg for food. In a similar manner, the grasshopper takes a first class flight on an airline appropriately named "Leaf Lines." In **imagining** his grasshopper, Alex creates a thoroughly modern character. Unlike the fickle dandy of the original story, this grasshopper is a kind but shrewd businessman. While helping the ants, he arranges for his own future, thus ensuring another summer free from the worry of gathering and storing food for himself.

Empathizing

Alex's **empathizing** strengths are evidenced in the characterization and outcome of this piece of writing. The grasshopper has compassion for the ants and he helps them. Such proud ants as these might not be comfortable taking the grasshopper's charity, so Alex develops a resolution which maintains respect for all the characters.

Abstracting	From his own version of the fable, Alex has **abstracted** a moral appropriate for today's lottery-saturated society.
Monitoring	**Monitoring** has given Alex some problems. This work was a final draft and was to be shared with others, yet there are several capitalization, spelling, and punctuation errors. We also note a lack of variety in sentence structure: two sentences begin with the word "One," two with the word "So," and five with the word "The."

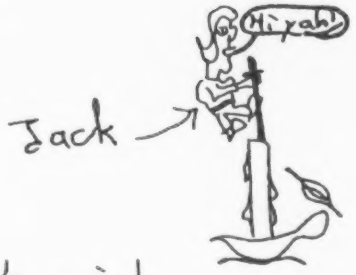
Suggested Instructional Activities (Alex):

- Use sentence combining exercises to encourage Alex to use more variety in sentence structure.

Jot down your own suggestions here:

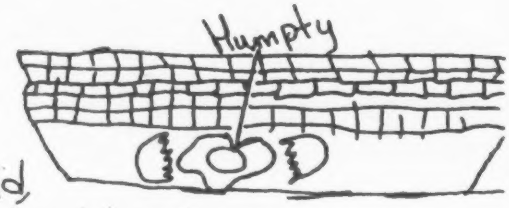
Kevin's Parodies:

Jack Be Nimble.



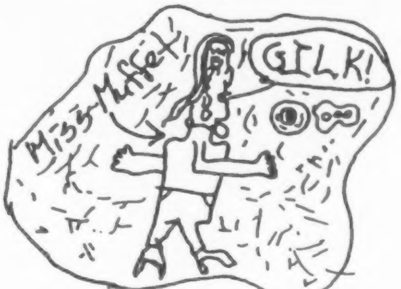
Jack be nimble,
Jack be quick,
Jack cut off the candle's wick.
(With a samurai sword while doing a jump kick)

Humpty Dumpty



Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.
Humpty Dumpty was a splat on the ground,
So they flipped him over when he turned golden brown.

Little Miss Muffet



Little miss muffet,
Sat on a tuffet,
Eating her lumpy milk.
She choked on a chunk,
And fell with a thunk,
Then died with a horendous "GILK!"

Kevin's parodies of nursery rhymes show potential strength in imagining

Kevin wrote parodies of three well-known nursery rhymes. Although Kevin's skills in **imagining** are not as strong as those of Alex, he does show potential in this process. The reader is drawn to the unusual illustrations Kevin has has created to help us visualize the action. His drawings are detailed enough to hint that these are not ordinary nursery rhymes, but not so self-explanatory as to give the parody away. Kevin's emerging strength in **imagining** is further exemplified by his ability to create new possibilities for Jack, Humpty, and Miss Muffet. Jack is presented as a samurai and Humpty Dumpty and Little Miss Muffet come to an inglorious end.

Monitoring strength

Kevin's parodies highlight his ability to **monitor**. Although he has altered these verses, Kevin has maintained the original rhyme schemes. This is not difficult in the first two; however, in *Little Miss Muffet* the more complex AABCCB pattern is also preserved. In *Jack Be Nimble*, when Kevin changes the original structure by adding an extra line, he acknowledges this liberty with parentheses. Kevin also demonstrates adaptability, using poetic license to rhyme "brown" with "ground" and inventing a new word, "gilk," to rhyme with "milk." Another example of his **monitoring** ability is Kevin's adaptation of "curds and whey" to the less aesthetic image "lumpy milk," which is more appropriate to the tone of his verse. Kevin makes only one error in spelling, capitalization, and punctuation.

Suggested Instructional Activities (Kevin):

- Encourage Kevin to publish his parodies in a class anthology, the school's newspaper, the school bulletin board, etc. This might motivate him to make the minor revisions necessary to the mechanics.

Jot down your own suggestions here:

176

Margot's Parody:

Perody about Cinderella

There was a castle long ago in which a lovely young girl lived. When she went into the town she was loved by everyone. But when she was alone at home she was the meanest person anywhere. She made the servants work till dawn, she made them cook and clean and scrub. Cinderella did not let them sleep a wink untill all the chores were finished and aproved by her best best friend a bird by the name of Magrifian. Cindy, as she called her self, did of course go to sleep at eight o'clock and so she was all rested up when the prince anounced a royal ball. young cindy then went through her clothes and tried them on one by one but nothing seemed to be quite right untill at last she found the one the outfit that was the right one. So cindy went down to the ball in a oh so pretty a dimond coach. A maid of hers somehow got an invitation to the ball but poor young isabell, as was her name, was so tired she fell asleep and fell into the prince's arms. The prince then fell in love with her and they got maried the next day. And when they did cindy got mad and no one liked her after that.

Margot's parody

In her parody of Cinderella, Margot shows ability in **exploring** and **imagining**. She changes the details of the traditional fairy tale to see what could happen if Cinderella were not the sweet, hard-working char girl with whom we are familiar. In traditional fairy tales, the characters tend to be stereotyped so that good and evil characters are clearly differentiated and remain basically the same throughout the story. Here, Margot creates a character whose public image is quite different from her private persona. Margot experiments with humor, creating a nickname for Cinderella, and sounding like a wizened elder, referring to her as "young cindy."

Inconsistent exploring and narrating

Margot exhibits some skill in **narrating** by sustaining the plot over a series of events. She also demonstrates some understanding of cause and effect: the maid works all night and then falls asleep at the ball. However, Margot leaves many loose ends in her story. She does not indicate how the maid managed to get an invitation to the ball. She does not explain how Cindy's anger was exhibited or what she actually did, aside from getting "mad," to alienate the townspeople. In another example, Margot introduces the bird but does not really make use of it to advance the plot. These inconsistencies indicate that Margot needs some assistance to develop greater independence in **exploring** and **narrating**.

Imagining

Margot again shows some capacity for **imagining** when she makes her central character's "best best friend" a bird. Perhaps this is a reflection of her own attachment to animals, which was so evident in one of her earlier journal entries. However, Margot seems unable to sustain the process of **imagining**. She presents an intriguing plot summary but does not use dialogue and description to help the reader visualize the characters and events. This inability to take on the role of the reader also indicates that Margot needs assistance to develop her independence in **empathizing**.

Empathizing

At the same time, though, Margot does demonstrate ability to **empathize** with her readers. She clarifies the names of her characters, for example, in lines 10 and 11, and again in line 21.

Abstracting

Some strength in **abstracting** is evident in this sample of Margot's writing. She successfully applies the literary model of a parody, supporting her proposition that Cindy was a mean person with specific examples. She also effects a role-reversal from the original fairy tale by turning Cindy into an unsympathetic character.

Monitoring

Margot demonstrates strength in **monitoring**. She adopts the language of fairy tales at several points in her parody (lines 1 and 19, for example). Although there are errors in her punctuation and spelling, these are not as severe as in some of her earlier work. Perhaps the opportunity to experiment with this familiar narrative form helped Margot to feel more at ease with her writing, and thus, more able to control the conventions of writing.

In this piece of writing, Margot's spelling errors are mainly words with double consonants between the first and second syllables, such as in "aproved," "anounced," and "maried." She also has a problem distinguishing between "untill" and its contracted form "till." Her punctuation errors are mainly omissions of commas after introductory clauses and between the two parts of a compound sentence. Her capitalization of names is inconsistent too.

The sample Observation/Profile Sheet on page 133 shows how it could be used to assess this parody.

Suggested Instructional Activities for Margot are presented on page 134.

OBSERVATION/PROFILE SHEET (FORM ONE)

Communication mode/situation/topic: Journal Entry

Date: __________

Name/Class: Margot

Process	**Examples/anecdotal comments/tally marks**	I		A	
		C	F	S	M
Exploring (discovering personal knowledge and making new connections) remembers, asks, guesses, "tinkers," "digs," researches, manipulates, experiments	*- manipulates plot: includes bird* *- experiments with humor (nickname)* *- does not probe motivation for action and events; leaves many gaps*			✓	
Narrating (telling about experiences in order to organize them and to understand their significance) selects, recounts, orders, reports, shares	*- sustained plot* *- some understanding of cause and effect* *- many details missing (maid's invitation, how Cindy alienates townspeople, role of the bird in story)*			✓	
Imagining (creating and transforming mental images) compares, describes, visualizes, "dreams," uses metaphor, translates ideas into another medium, envisages a successful performance	*- creates a character whose public image is opposite to private persona* *- bird is Cindy's "best, best friend"* *- does not use dialogue or description to help reader visualize characters and events* *- varies language (oh so pretty a dimond coach")*		✓		
Empathizing (understanding the perspectives of others) trusts, respects, accepts, encourages, paraphrases, takes on role, listens actively	*- "Isabel, as was her name"/"Cindy, as she called herself" helps reader distinguish characters* *- realistic character - different in private than in public* *- difficulty taking on the role of a reader of her writing; didn't see gaps in information provided for the reader*			✓	
Abstracting (moving beyond concrete thought) classifies, generalizes, hypothesizes, theorizes, symbolizes, evaluates, justifies, supports	*- success in creating parody* *- role-reversal for Cinderella* *- uses specific examples to support idea that Cindy was mean*		✓		
Monitoring (regulating thought, language and action) checks understanding, reconsiders, plans, decides, adapts, facilitates, persists	*- varies language, "oh so pretty"* *- errors in spelling and punctuation not as numerous as in journal writing and poster*		✓		

COMMENTS (use back of sheet)

Suggested Instructional Activities (Margot):

- **Exploring** and **Narrating**

  Have another student read the parody and make a list of questions that need to be answered for the reader.

- **Exploring/Imagining/Empathizing**

  Ask Margot to consider where dialogue and description could be used to help the reader visualize characters and events. What would Cindy say to show her meanness? How would she talk to others? Margot and another student could role-play conversations between Cindy and the other characters in the story (the townspeople, Isabel, Magrifian, and the Prince, for example). Margot could be asked to imagine what an onlooker might see, hear, and feel at the ball.

- **Monitoring**

  —Ask Margot to say the words "approved," "announced," and "married" aloud. Help her to hear the prolongation of the consonant sound between the two syllables, which must be represented in spelling by doubling the consonant sound.

  —Ask her to identify where she has capitalized proper nouns. Then ask her to find and correct proper nouns not capitalized.

  —Identify sentences requiring punctuation and ask Margot to read these aloud, noting where the pauses occur. Then help her identify introductory clauses and compound sentences.

  —Make a list of her personal monitoring weaknesses and the strategies she should use to deal with these.

Jot down your own suggestions here:

Ariadne's First Journal Entry:

The story Ransom of Red Cheif I found to be a fairly humorous story. The ending was least what I expected it to be. I think this was what made the story humorous. But I wonder about a few things. Why did those 2 men be stupid enough to let that boy boss them around. When one of the men had the little boy riding on his back he didn't necessarly have to do. I would think a grown man could beat up a little boy and control him. The descriptive words used in the story we okay but I think if they had used simpler words it would be more enjoyable to read.

One thing I especially noticed about the was he never used interesting words when he described how the character said something. If we were to act it out I wouldn't know how the person said it.

Another thing I wonder about is why the police in Summit didn't go and look for the boy. I know in the story it said that nobody would be able to find them but I would think that a good police force would comb the area and how they described the place it seemed easy to find.

If you think a lot about the story I know

(continued on page 138)

Students engage in reading, talking, and writing in response to a short story they select

This lesson gave students the opportunity to select a short story and then complete a series of activities related to that story. Students completed a journal entry expressing their initial response to the story. Then they met with others who had read and responded to the same story. They shared and discussed their initial responses to the story. Following this discussion, students re-read the story and wrote a second response to it, indicating what they had learned and how their views of the story were extended or refined through their discussions. Students then completed one of the writing assignments provided for their story. After peer editing and subsequent revisions, the students presented or displayed their work to the class.

Ariadne's journal entry

Exploring

Ariadne's initial journal entry shows considerable strength in **exploring.** At the beginning, she refers to the story as "fairly humorous," but by the end she says it was "kind of dumb." She uses the writing to help her decide how she feels about the story. She questions the realism of the characters' actions, the author's use of language, the events in the story, the quality of the humor, the apparent lack of a theme, and the exclusion of any female characters. Although she seems at this point to be rejecting the story, she is using her journal writing very effectively to probe and express her initial understanding of it.

Empathizing

Although she is critical of the story, Ariadne does show some **empathy** for the author's intentions when she says, "I know in the story it says . . ." This ability to **empathize** with the author but still disagree with his approach shows independence in this area.

Imagining

Ariadne criticizes the story's lack of realism, not recognizing that humor often depends on a reversal of expectations. Her inability to detect this may reflect the concrete nature of many students' thinking at this age. It emphasizes the importance of giving students opportunities to share their initial impressions with others and *find kind of dumb. Everything is unreal and anyone who loved the kid (should love them) would want them back. So it isn't as funny as a story you could relate would be.*

-no moral meaning
-no girls

reflect on alternative points of view so that they can become more independent in the process of **imagining**.

Ariadne does demonstrate a capacity for independent **imagining**. As she read the story, she was trying to **imagine** how the class might translate it into a play and found her imagination constrained by the author's apparent lack of description indicating how the dialogue might be delivered. She is perplexed by the inability of the police to find the boy and his kidnappers: the **images** she has created of the hiding place suggest to her that it should have been easy to locate.

Abstracting

Ariadne's developing ability to **abstract** is shown in her evaluation of what made the story humorous (lines 2-4) and her comments on the effectiveness of the author's choice of words (lines 12-17). In her assessment of the weaknesses of the piece, Ariadne elaborates on her evaluation, theorizing that the author could have improved his story by using simpler words, contextualizing dialogue more descriptively, and providing greater realism. Although we might disagree with her assessment of the story, she has taken account of many of the important matters we want students to consider in their study of literature.

Monitoring

Ariadne's **monitoring** skills are quite satisfactory for a journal entry intended to be a private reflection upon her reading. She organizes her ideas effectively into paragraphs.

Suggested Instructional Activities (Ariadne):

- Praise her courageous risk-taking in this journal entry. She has raised no fewer than six issues for her peers and her teacher to consider.

Jot down your own suggestions here:

Ariadne's Second Journal Entry:

My thoughts have not really changed since the second reading. But some things have become more clear. I read it more carefully the second so I found it more enjoyable.

In my first response I said that I thought the police (if they cared) they would find the kidnappers and arrest them. But now I realize that the author wanted it like that so it would be more funny and the police probably didn't care because they would want to bring them back anyway.

At first I didn't find the story good at all but I realize that because it is so unreal the humor is brought out.

In our group, we discussed that there was no girls in the whole story. I think if I was to write a story like Ransom of Red Cheif, I would make the boy a little girl and the girl was going to be like a boy. I guess the story isn't dumb but I don't think it's hilarious.

I think the author had a good imagination and it would of been hard to write a story like that.

Ariadne's second journal entry, written after a discussion with her peers

After Ariadne's class held small group discussions of their initial responses, each student re-read the story and then made a second journal entry. Here, Ariadne demonstrates considerable strength in **empathizing** and **abstracting**. Although some of her previous perceptions about the story remain unchanged, she is willing to consider viewpoints about it that are different from her own. She credits the author with having "a good imagination" and expresses appreciation for his accomplishment (lines 23-25) and his intentions (lines 6-15).

Abstracting: Ariadne reaches a new understanding

The third paragraph provides an exciting example of a student's ability to arrive at an important new understanding through the process of **abstracting**. Ariadne has discovered that a reversal of expectation is one of the fundamental ingredients of humor. Her underlining of the word "unreal" suggests that she recognizes that she has achieved an important insight into the author's intention. In the next paragraph, as she **imagines** how she would develop a female character in a story of her own, she may be testing the possibilities of this insight for her own writing when she suggests a role reversal: "the girl was going to be like a boy" (line 20).

Growth in monitoring

Ariadne shows growing independence in **monitoring**, too. She reconsiders her initial position that the story was "dumb" and arrives at a compromise: she will no longer write off the whole story as "dumb", but neither will she say it is "hilarious." She also demonstrates a willingness to persist with a piece of literature. When she read the story more carefully a second time, she found it more enjoyable. She has learned that literature is rich in meaning and that she has the resources to construct its meaning for herself.

Suggested Instructional Activities (Ariadne):

- To build on **abstracting**, acknowledge her insight and encourage Ariadne to write the story that she envisions in the fourth paragraph of her journal entry.

Margot's Group Discusses "The Ransom of Red Chief":

1 **Eileen:** *(Reading her journal entry.)* I thought this story was humorous 'cause Bill and Sam had a very funny kidnapping . . . Their parents knew that the boy was going to give them, the kidnappers, some trouble, and instead of receiving $2000, they had to pay $250 so the parents would keep the two.. . . thought that was quite dumb for Bill and Sam because Bill and Sam should have been smarter than, should have been tougher to the kids and shouldn't let him do anything he wanted to . . . Something I don't really understand is, why didn't Bill tie the kid and put in a sock in his mouth or something—beat him up, the kid—after all, kidnappers are not supposed to let kids do what they do . . .

2 **Sherry:** *(Reading her journal entry.)* I liked the story very much. It was quite funny. I think Red Chief sort of deserved his punishment. He was a real brat. He always, he was always torturing Bill and he's very violent . . . Bill's terrified of Red Chief and I don't blame him. I mean, I wouldn't babysit that kid for a million dollars. The kid's not really with, worth $250 at all. In fact, if those two guys knew what kind of kid he was, they probably wouldn't even've thought of kidnapping him and holding him for ransom in the first place. But besides that, there isn't anything else that I think is so, is terribly dumb. The story's funny, different, and makes you wonder, "Is this kid for real?" . . .

3 **Margot:** *(Reading her journal entry.)* I think that kidnapping is bad and that people shouldn't write too many books about it because people can read about the mistakes, read in the book, then kidnap someone and avoid these mistakes. The point of this is, I did like the story to begin with, but the middle parts were okay, but the ending was awful! I think that O'Henry, the author, should have added more details, such as what the town looked like, what the cave was like. As well, there should have been more feeling . . . like when Bill fell into the fire, he didn't say anything, and then when he became conscious, he just said, and I quote, "Sam, do you know who my favorite biblical character is?" Now is that stupid or what? Sorry. I also disagree with how Johnny's parents *(and)* Sam and Bill all handled Johnny's violence. Something should be done about it . . . I mean, if no one even teaches him how to be nice, he will go through life being mean to everyone and never have any friends. Poor old Johnny, who has to suffer because of dumb parents.

4 **Melissa:** *(Reading her journal entry.)* I wonder whether this story's really realistic because . . . There would have been more of a fuss if there was a missing kid for, like, and there would have been a search party and . . . I think there would have, everyone would have noticed that . . . and the fact that he *(Johnny's father)* didn't seem to care a lot about his poor baby. And Johnny didn't seem to know that these people could be dangerous, like, he really wasn't scared of them or that . . . What did he think it was?

(continued on page 144)

Margot's group read and discuss their journal entries

In Margot's class, the students audiotaped their small group discussions of "The Ransom of Red Chief." They began by sharing their journal entries with one another. These are presented first, on the page opposite. (The transcript has been edited to omit interruptions and other comments that might distract the reader from the substance of the journal entries.) Margot's response to Melissa's journal entry opens the discussion (page 144).

Journals encourage students to explore connections between personal experience and literature and to become aware of other perspectives

Considerable independence in **exploring** is evident in the students' journal entries. Here all of the students demonstrate a willingness to take risks. They are confident enough to share their personal responses to the story, to express a viewpoint about its meaning and appeal, and to ask questions and express problems they had in understanding the story.

Three of the students (Eileen, Margot and Melissa) approach the kidnapping from a serious perspective, which may reflect the considerable media attention given to recent child abduction cases. Although the students do not make explicit the experiences they are drawing on, their comments suggest that they are making connections between what they have learned about real kidnappings and what they have encountered in the story.

Like Ariadne, these students need an opportunity to **explore** other points of view in order to realize that the story is not intended to be a serious chronicle of a real kidnapping, rather the author is using reversal of expectation and exaggeration to create humor. Two of the group members (Eileen and Sherry) provide this alternative perspective in their journal entries.

In her opening statement, Eileen's expresses an understanding that the humor in the story depends upon an ironic reversal of fortune—the kidnappers must pay Johnny' s father to make him take his son back. Sherry seems to have understood this clearly, too. She also perceives that Johnny's behaviour is exaggerated: "Is this kid for real?" she asks.

Margot: He thought it was a big game.

Melissa: What did he think it was?

Margot: He thought it was just like a big game.

Melissa: Yeah, but you know, a little kid, they don't know much, you know, ha. And, uhm. And he wasn't in a very nice environment, with his parents, and then he went to another horrible environment. And, uhm.

Margot: What do you mean by environment?

Melissa: Well, like with not very nice people.

Margot: Oh. I just . . .

Melissa: He didn't have a loving family.

Margot: I see. I agree.

Melissa: Uhm, it was basically that it was a bit silly, like these, these horrible people and they had quilts in the cave, it sounded pretty stupid.

Margot: They had what in a cave?

Melissa: Quilts, like blankets and quilts and that.

Margot: Oh, oh.

Melissa: In a cave. It didn't, I don't think that's very exciting myself. Should have, I don't know, sleeping bags. And, uhm, I don't know what to say. *(Referring to her journal entry about the story.)* This is a whole bunch of rubbish that I have just written down on this page. Uhm.

Margot: She can't read her own writing. *(laughing)*

Melissa: No, no, I can read my writing.

Margot: Are you finished yet?

Melissa: I think I have.

Margot: Okay, let's talk about what we agreed on.

All: Okay.

Margot: We . . .

Melissa: We all agreed that he's a stupid brat.

Margot: We all agree that he's a stupid brat.

Melissa: I'm going to write these points down.

Margot: Fine, just "a brat." And that, that, uhm.

(continued on page 146)

Margot' s journal entry reveals that she may need assistance to make connections between her personal experience and some parts of the story. She notes that her liking for the story deteriorated and that she wanted more details about the setting, suggesting that she may have had trouble finding a familiar ground in some of the characters and events. The biblical allusion to King Herod has no meaning for her.

The discussion focuses on an exploration of the central character in the story

In their discussion of the story (lines 5 to 47), the students zero in on a shared interest expressed in their journal entries. The discussion is devoted to an **exploration** of the character and motivations of Johnny, the inquisitive and unruly child who torments his captors. They advance several possibilities for his attitudes and actions, testing each tentatively. For Margot, the long term negative effects on Johnny's personality and social relationships, of what she perceives to be adult indulgence of his misbehaviour, seem to be central to her perception of the character. At this point, she does not seem to understand that Johnny's incorrigibility has been deliberately exaggerated for humorous effect.

Narrating

In the discussion, as in their journal entries, the girls make frequent references to the story, **narrating** details from the story to support and drive their exploration of the characters and events.

Up to this point, in their discussion of the story, the girls display limited **empathizing**, **imagining**, and **abstracting** abilities. However, as we will see in Margot's subsequent writing, they were planting the seeds of ideas that would bear fruit as they had further opportunities to think, talk, and write about the story.

Margot and Melissa: empathizing

It appears that Margot and Melissa dominate the discussion here. This may suggest an inability to **empathize** with their peers. However, it may be that they do respect the views of their classmates, but have not yet developed the skills that would enable them to draw others into a discussion in a natural, meaningful way. They may need to be shown some specific strategies for doing this.

Melissa: His parents weren't very nice.

Eileen: Well, like do we all agree that Bill wasn't hard enough on the kid?

Margot: Yes.

Melissa: Well, well, wha-wha-what was that?

Margot: Bill wasn't hard enough on the kid.

(Pause)

Margot: Do we have to write this down?

Eileen: Well, that's to help us for our questions, remember?

Margot: Oh, ya.

(Inaudible, voices overlapping)

Eileen: How many people think he, that Johnny was doing this on purpose?

Sherry: What?

Eileen: Being mean.

Margot: Well, I don't. I think that's just the way he is.

Eileen: Do you think Johnny was doing that to just be mean and stuff?

Margot: I don't, I don't know, doing it on, like on purpose, as in the normal sense. I think that, that.

Melissa: I think he has been brought up that way.

Margot: Yeah, that's what I feel, like that's his normal self.

Melissa: He's had influences to *(inaudible)*.

(Inaudible)

Margot: And he was, he, he was spoiled.

Margot shows some strength in other aspects of **empathizing** in this discussion. Her careful attention to her peers' comments is clearly reflected on the audiotape in her intonation, inflection, and the mature manner in which she makes her own comments.

Margot: monitoring

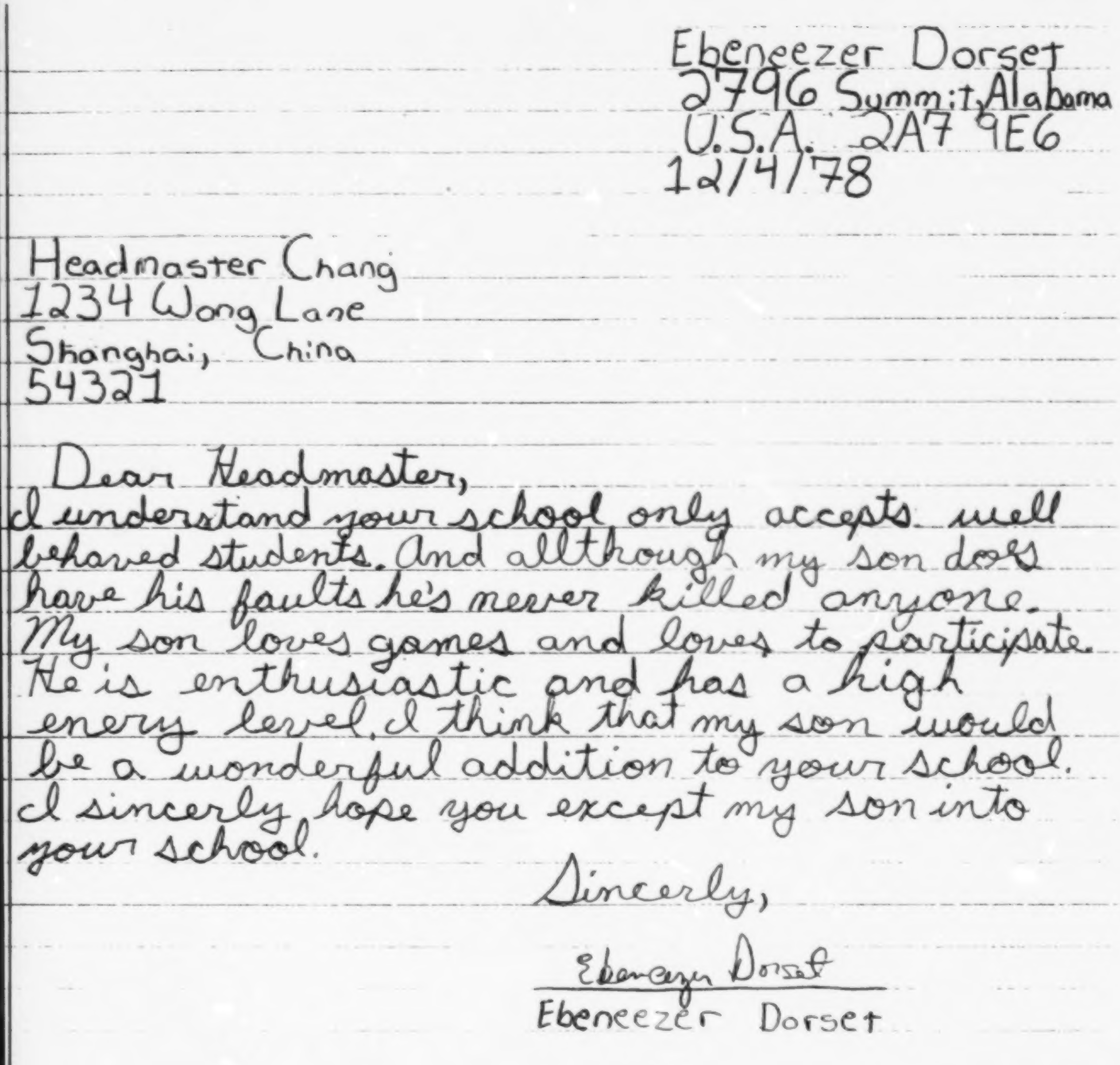
Margot displays strong **monitoring** skills in this oral communication situation. She checks her understanding of Melissa's comments (lines 9 and 15), and, after allowing herself to be diverted into teasing Melissa (line 19), Margot brings the group back on task (line 23), suggesting that they take stock of what consensus has emerged in their discussion. She also suggests a more acceptable phrasing for their notes (line 29), and checks on the recording procedures the group is to follow (line 35). We will see this **monitoring** strength evident again in her next piece of writing.

Suggested Instructional Activities:

- Encourage the girls to explore the reasons for their different opinions about the humor in the story, as expressed in their journal writing. Discuss the experiences they are bringing to the story and how these influence their expectations and perceptions of the story.
- Prompt them to explore connections between reversal of expectation and exaggeration in their own earlier writing in this unit, and the author's use of these devices in the story.
- Help Margot develop strategies that will enable her to be more **empathetic** towards the writer of a work she doesn't easily understand. Discuss how she could find out the meaning of Bill's reference to King Herod, for example.

Jot down your own suggestions here:

Margot's Letter in the Role of Ebenezer Dorset:



Ebeneezer Dorset
2796 Summit, Alabama
U.S.A. 2A7 9E6
12/4/78

Headmaster Chang
1234 Wong Lane
Shanghai, China
54321

Dear Headmaster,
I understand your school only accepts well behaved students. And allthough my son does have his faults he's never killed anyone. My son loves games and loves to participate. He is enthusiastic and has a high enery level. I think that my son would be a wonderful addition to your school. I sincerly hope you except my son into your school.

Sincerly,

Ebeneezer Dorset
Ebeneezer Dorset

Margot's final assignments

As a final response to the short stories they read, the students completed writing assignments selected from a number of choices they were given (see page 75). Margot handed in a booklet she had compiled. The booklet showed evidence of careful planning and preparation, skills associated with **monitoring.**

Margot completed two written assignments. The second of these, a letter written in the role of Johnny's father, Ebenezer Dorset, has been selected for discussion. The assignment was as follows:

> Imagine that you are Ebenezer Dorset. You have decided to send your son away to school. The school demands that all students be well behaved. You write to the school describing your son's good qualities. While you do not lie, you may write with some irony as you describe him. Write the **letter** you think Dorset would send to the school.

The demands of the assignment

The demands on the student writer are considerable. To write an effective letter, the student must be able to call upon strengths in **imagining**, **empathizing**, **abstracting**, and **monitoring**. The student must adopt an adult role and purpose, write in a business letter format, and use language appropriately formal in tone and style. In addition, the student must make skillful use of irony, just as O'Henry does in the letter Dorset writes to the kidnappers.

Empathizing and monitoring evident in control over format and language

Margot's letter, reproduced in her own handwriting on page 148, is quite a remarkable accomplishment for a grade 7 student. It demonstrates skill in **empathizing** and **monitoring** in its format and use of language. It has all the required parts of a business letter, including a formal greeting and the name of the sender printed under the signature. The tone Margot adopts, and also her choice of words and sentence structures, are appropriately formal.

There are only a few minor errors: the letter writer's name above the address; the town and state written as the street address; a Canadian postal code, and an unlikely date, given the setting; a comma after the greeting rather than the required colon; and the omission of spaces after the greeting and before the closing.

Imagining, empathizing, and abstracting: evidence of insight into the humor in the story

Margot's earlier journal entry in response to the story and her contributions to the small group discussion of the story (see pages 143 to 147), suggested that she did not fully understand O' Henry's humorous intent in his characterization of Johnny, the obstreperous little boy who is taken hostage by the unwitting kidnappers. However, the letter she later wrote in the role of Ebenezer Dorset demonstrates considerable skill in **imagining**, **empathizing**, and **abstracting**.

Perhaps the writing assignment provoked further thought about the story, leading Margot to the insight into O'Henry's purpose, evident in the letter she composes for Ebenezer Dorset. She successfully recreates the ironic attitude and tone of Dorset's letter to the kidnappers. Her skillful use of euphemisms contributes to the humor as does her choice of China for the school's location, a destination that will carry Johnny far away from his family in the U.S.A.

Some need for improvement

There are some improvements that could be made to the letter. It begins rather abruptly; Margot has relied a bit too much upon the assignment's directions for her introduction to the letter. It needs an opening sentence that states the writer's purpose. Margot needs to give attention to paragraphing, too. She could probably eliminate "and" at the beginning of the second sentence. There are some spelling errors: "Ebeneezer," "allthough," "sincerly," and "except" (for accept).

Strong monitoring of pervasive spelling problems

At the same time, though, Margot shows an improvement in her **monitoring** of spelling in two areas where we have seen her falter previously. In this assignment, she correctly spells words having double consonants ("Summit" and "addition") and capitalizes all names and proper nouns, including "Headmaster" in the greeting. Her spelling of difficult words like "Shanghai" and "enthusiastic" is also accurate.

Overall, this piece of writing is a triumphant conclusion to the development of Margot's learning and communication processes over the course of the activities in this unit. (Her class did not pursue the activities in Lesson Seven.) We will sum up what we have learned about Margot's independence with the six processes at the end of our analysis of student work, beginning on page 155.

Sandy's Contest Entry:

Only My Daddy

A father is someone who mows the lawn, does the plumming, and
plunks down in front of the television to watch Football all
afternoon—Only my daddy did the laundry, scrubbed the floors and
watched Soap Operas
all day long.

A father is someone who takes children to the arcade or the baseball
game or even to the House of Tools—Only my daddy took us to
Cooks "R" Us, Fashion Fabrics and the
Teapot Cafe.

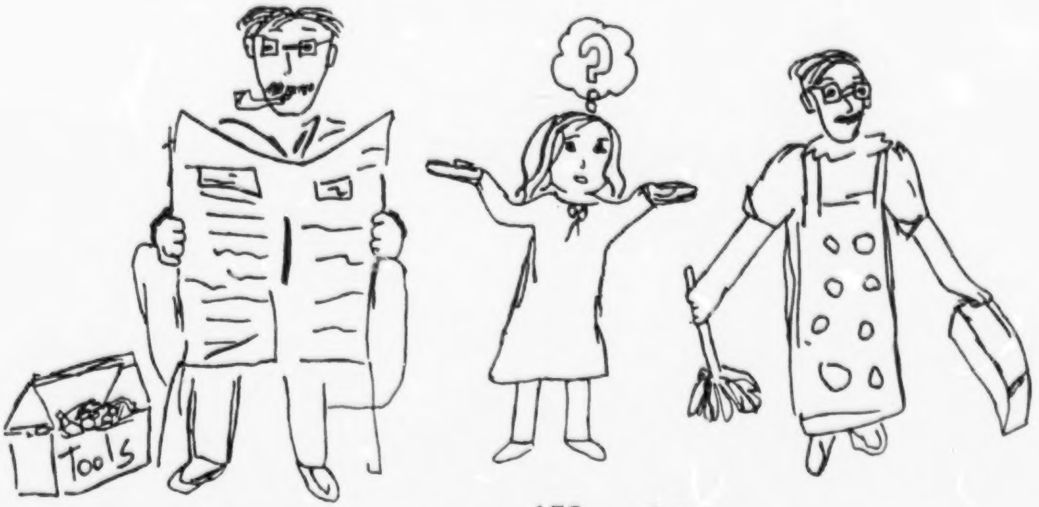
A father is someone who wears plaid shirts, dress pants and
tailored clothes—Only my daddy wears jean cut-offs, muscle shirts
and mismatched outfits.

A father is someone who spends his free time, fixing the roof,
washing the car or painting the fence—Only my
daddy rearranged the cupboards, did the ironing
and darned our socks.

A father is someone who reads stories from Popular Science, Pipe
and Steel and Cars of the Decade—Only my daddy reads stories
from Readers Digest, Star and the
National Enquirer.

A father is someone who remembers that they had to walk 5 miles
to school, had a very strict teacher and doing household chores—
Only my daddy remembered how
painful it was to wash all the black boards at school.

No, daddy wouldn't fit this description at all!



Lesson Seven: Writing to Entertain a Wider Audience

In this culminating lesson of the unit, students read and discussed an essay entitled "What Is a Grandmother," which contrasts the stereotyped image of a grandmother with the author's very original view of her own grandmother. The essay was the winning entry in a contest sponsored by the C.B.C. Students were encouraged to write their own essays, contrasting stereotyped and realistic viewpoints on a subject of their choice, and submit their work in a classroom contest. The resulting entries were judged by adults in the school and community.

Sandy's essay, "Only My Daddy," won first prize in her class. Her writing displays independence in all six learning and communication processes.

Exploring

Strong **exploring** is implicit in the final product. Sandy has recalled many relevant examples from her own experience to develop the contrast between conventional and unconventional fathers in her essay.

Narrating

Sandy uses a pattern similar to the one used by the author of "What Is a Grandmother?" to **narrate** her ideas and experiences. She adopts similar categories (household activities, excursions with children, clothes, reading interests, and recollections of earlier days), but selects original examples and orders the categories in her own way.

Imagining

Sandy's independent display of **imagining** is evident in the details and images she creates to sustain the comparison and characterize her unconventional father. Although the contrast in the last paragraph is not as sharp as the others, her invention of "Cooks 'R' Us," a nicely executed variation on " Toys 'R' Us," creates a vivid image of her father. This inventiveness is also apparent in the name " Teapot Cafe" and in the titles of the imaginary magazines, "Pipe and Steel" and "Cars of the Decade." Sandy's drawing also demonstrates skillful imagining. The contrasting visual images she creates reinforce the theme of her essay.

Empathizing	Sandy displays strong **empathizing** in her ability to write effectively for an adult audience, selecting examples and creating images that will appeal to an adult's sense of humor.
Abstracting	She shows skill in **abstracting,** applying and evaluating generalizations to create contrasting perceptions of conventional and unconventional fathers.
Monitoring	Sandy's ability to **monitor** independently is very evident in this piece of writing. She has attended to the conventions of writing. There are only a few errors: spelling in line 2, noun-pronoun agreement in line 21, uncomfortable verb tense shift in line 22, and inappropriate word choice ("description") in line 25. However, these errors obviously did not deter her readers, who selected Sandy's essay to receive first prize.

Summary and Profile of Margot's Learning and Communication Processes

Analysis of Margot's work has included journal entries, participation in a small group discussion, and writing assignments for more public audiences

We have examined samples of Margot's work in a variety of learning situations: journal entries written for different purposes (reflecting on writing assignments, recalling personal experiences, brainstorming ideas for a survey, and expressing a personal response to a short story), participation in a small group discussion, and writing assignments for wider audiences (a survey form, a newspaper report about the survey, a parody of Cinderella, and a formal letter written in the role of a fictional character in a short story).

Cumulative evaluation of Margot's learning and communication processes in terms of the Descriptive Scales will show us the level of independence she has displayed in the four key indicators of each process

We have recorded our observations and tentative evaluations of Margot's learning and communication processes in these samples of her work. Now we will use the Descriptive Scales in Handbook 1 to evaluate more precisely Margot's level of independence in the four key indicators of each process. For each key indicator, we have selected the criterion level (Consistently Independent, Frequently Independent, Needs Some Assistance, Needs Much Assistance) and the corresponding description that best expresses what we have observed about Margot's level of independence. The resulting profile of Margot's learning and communication processes is presented on page 163. In the discussion that follows, we will summarize the evidence that supports each evaluation and the instructional activities that have been suggested to help Margot build on her strengths and improve in areas where she seems to need assistance.

EXPLORING—becomes aware of prior knowledge, feelings, and values

Frequently Independent—Margot offers some ideas that reflect personal knowledge, feelings, and values. This was most explicit in her journal entry about her family's pets. It was also apparent in her journal entry and her contributions to the discussion of "The Ransom of Red Chief." Our analysis of Margot's work suggested that she could benefit from instructional activities designed to help her become more consciously aware of the relevance of her personal experiences and how they influence her interpretation of classroom learning experiences.

201

EXPLORING–frames questions; searches for additional information	**Consistently Independent**—Margot frames appropriate questions and searches a variety of sources. She demonstrated this strength most noticeably in the survey questions she helped to design. It was also evident in the questions she posed in the discussion of “The Ransom of Red Chief.” Margot could be challenged to question the judgments she makes of her peers' work on occasion. She may need help to learn how to apply this strength in exploring her own assumptions.
EXPLORING–connects new with prior knowledge, feelings, and values	**Consistently Independent**—Margot considers her own position in light of new ideas. Her ability to modify and elaborate her viewpoint was revealed in the letter she wrote in the role of Ebenezer Dorset. Her willingness to alter her perceptions was also apparent in Margot's recognition that her classmates might not share her appreciation of Monty Python's humor because they had never seen any of his sketches or films. This ability was also evident in the changes Margot made to the traditional story of Cinderella.
EXPLORING–takes calculated risks where appropriate	**Consistently Independent**—Margot acts on inconsistent or incomplete data where appropriate. This strength was revealed mainly in Margot's journal entries. She willingly undertook these assignments, all of which required her to explore her personal responses to the new ideas and information in this unit. Although her group had considerable difficulty with the newspaper report on their survey, they presented what they could with confidence. Margot's willingness to take calculated risks probably contributed to her success with the letter she wrote as Ebenezer Dorset.
NARRATING–uses time and space to organize remembered experience and information	**Frequently Independent**—Margot shares experience and information in a generally coherent way. Her abilities were most noticeable in the journal entry about her family's pets. Elsewhere in her journal, she took care to follow the organization implicit in her teacher's questions. The strength she demonstrated in her journal entries might have been applied to her report about the survey results. If she had been asked to write a personal narrative about the group's findings, Margot might have

produced a fluent piece of writing that could have been reworked as a newspaper story.

NARRATING–relates experience within and across subjects to clarify concepts

This key indicator was not observed. However, this does not mean that Margot was incapable of demonstrating it. If we had been able to examine a final journal entry for the unit, we might have seen evidence of her ability to handle this aspect of narrating. The limitations appear to be those of the data rather than the student.

NARRATING–uses anecdotes in sharing experience

Frequently Independent—Margot recalls, creates or adapts anecdotes that generally support meaning. She displayed this ability in her history of family pets. She also made reference to details in the story in her journal entry and discussion of " The Ransom of Red Chief." If Margot was encouraged to develop personal anecdotes in more depth and detail, she might be able to transfer this ability to her fictional writing, such as the parody she wrote of Cinderella, where she had difficulty developing cause and effect relationships and motivation for the characters' actions.

NARRATING–values and enjoys sharing experience, real and vicarious

Consistently Independent—Margot indicates enthusiasm. She is eager to share her experiences with her classmates: she has previously introduced them to some of her pets, wants to share her interest in Monty Python with them, and is keen to discuss her ideas about " The Ransom of Red Chief." Her enthusiasm is also evident in the "Student's Point of View" in the report on the survey, where the group expresses a strong sense of achievement in designing and carrying out the survey. She could be challenged to apply this strength in narrating to a revision of the survey report.

IMAGINING–creates images and conveys associated feelings

Frequently Independent—Margot selects some effective detail to appeal to one or more senses; she conveys some feelings associated with images. Her journal entry about her family pets has details appealing to the sense of touch as well as sight. However, Margot's parody of Cinderella revealed a tendency to summarize events and action rather than appeal to the reader's senses and emotions. Margot might develop greater independence in this indicator of

	imagining if she was encouraged to share personal anecdotes more frequently, focusing on images and feelings based on her own experience.
IMAGINING–transforms images	**Frequently Independent**—Margot alters or elaborates images to clarify meaning. Margot's ability to transform images was indicated in the newspaper report she and her group created to present their survey findings. They were able to envision how their survey findings would be presented as a front page story; all the right elements were present, even if the content was inadequate. Margot displayed this ability to transform images even more dramatically in her letter to Headmaster Chang, which showed clearly that she had significantly altered and elaborated her initial impression of the characters in " The Ransom of Red Chief."
IMAGINING–imagines self in different situations, places, or times	**Consistently Independent**—Margot **imagines** herself in a variety of unfamiliar contexts. She entered into the roles of public opinion surveyor, newspaper reporter, storyteller and satirist, and formal letter writer. Her most successful writing was in the least familiar situations—the survey form and the formal business letter.
IMAGINING–uses figurative language	**Frequently Independent**—Margot uses some figurative language to enhance meaning. She used personification in describing one of her pets and also in creating a character in her parody of Cinderella. Her repertoire of figurative language could be developed through the study of its use in storytelling, advertising and poetry.
EMPATHIZING–shifts attention away from self while communicating	**Frequently Independent**—Margot attends to others and receives communication openly. Margot organized her ideas to make it easier for her teacher to follow them, explained why she was substituting another assignment for the one he had requested, and reminded him of relevant experiences related to her journal entry. Margot and her group personalized their survey form, addressing the respondents directly in the second person. In the small group discussion of " The Ransom of Red Chief," Margot listened actively to others. She seemed to lack specific skills for drawing others into the

discussion, though, and her parody of Cinderella suggested that she was unable to anticipate the reader's need for details and explanations. Margot could benefit from instructional activities designed to help her become more aware of the strengths she possesses and how to apply them independently to a wider range of communication situations.

EMPATHIZING–reserves judgment and disbelief where appropriate

Frequently Independent—Margot reserves judgment and disbelief in some situations where appropriate Although Margot evaluated her peers' work in terms of her own preference for British humor, she did have some **empathy** for their possible lack of experience with the kind of humor she prefers. And even though she dismissed parts of O'Henry's story as "awful" and "stupid", the letter she wrote showed that her initial judgments were open to change.

EMPATHIZING–selects language that takes audience into account

Frequently Independent—Margot varies her language to suit familiar situations. She provided details to help other students identify the humorous character she was describing. The language selected for the survey form was serious in tone, but comprehensible to both young people and adults. Although Margot's use of language was less successful in the survey report and the parody of Cinderella, her letter as Ebenezer Dorset showed skillful use of formal tone and word choice.

EMPATHIZING–takes on the role of another

Frequently Independent—Margot uses language that suggests the appropriate role. She demonstrated strength in this indicator of **empathizing** most aptly in her roles as storyteller to her teacher, public opinion surveyor, and business letter writer. Although she was less successful in the roles of newspaper reporter and writer of parody, she nonetheless understood some of the requirements and tried to use language appropriately.

ABSTRACTING–supports generalizations

Frequently Independent—Margot provides some support for generalizations. This is revealed most clearly in her journal entries. For example, in discussing her peers' "Who am I?" writing, Margot described as successful those pieces that were guessed readily, which she

	attributed to a wealth of details and the selection of a well-known character for the writing. However, when she discussed the interviews the class wrote Margot did not explain the "twist" she put on her own ending, nor did she give examples to support her view that most of her classmates' writing was "slapstick" humor. Although Margot displays independence in some situations, she needs encouragement to apply her skills consistently.
ABSTRACTING–applies generalizations	**Frequently Independent**—Margot makes some plausible predictions and gives some explanations. Her ability is displayed in the work she did to prepare for and design the survey questionnaire. In other learning activities of this unit, Margot showed that she could apply, with some degree of competence, various literary techniques used to create humor, such as parody, role reversal, reversal of outcome, exaggeration, and irony.
ABSTRACTING–evaluates soundness and significance of generalizations	**Frequently Independent**—Margot examines generalizations from an alternative perspective. Although Margot's journal entries suggested that she was not inclined to question the generalizations she made about her peers' writing, the letter she wrote as Ebenezer Dorset demonstrated that she was capable of evaluating her initial generalizations about the short story. When she had the opportunity to reflect upon other viewpoints, Margot demonstrated that she could accommodate these perspectives.
ABSTRACTING–uses symbols	This key indicator was not observed in the samples of Margot's work we collected and examined. It may be that the learning activities of this unit did not lend themselves to a demonstration of this key indicator or that Margot displayed her abilities in situations that were not observed and recorded.
MONITORING–sets goals for learning and communication	**Frequently Independent**—Margot sets some realistic goals relevant to the purpose of learning and communication. This strength was very explicit in her journal entries. She obviously intended to construct an interview that would appeal to her audience. Margot tells her teacher why and how she will write about her family's pets. She and her group set

achievable goals for the content and administration of their survey. The group's survey form and the letter Margot wrote both reflected an understanding of the goals for communication described in these assignments. Margot needed help to set appropriate goals for her newspaper report and her parody of a fairy tale, in addition to those she had set for herself.

MONITORING–plans strategies for communication

Frequently Independent—Margot selects strategies related to her purpose from a set of possibilities. She decided to use an unexpected ending to maintain her peers' interest in her interview. She and her group planned very specific strategies for collecting the information for their survey, designating particular responsibilities of each group member. Their survey was planned to include written responses to complement the empirical data they were going to collect. The final draft of the survey form showed evidence of careful planning and checking to ensure organization, coherence and accuracy. The group needed assistance to plan effective strategies for compiling, analysing and presenting the results of their survey. Margot also needed help to develop strategies for going beyond simple, unadorned narrating in her parody of Cinderella.

MONITORING–adjusts goals and strategies for learning and communication

Frequently Independent—Margot adjusts goals and strategies to take into account some aspects of changing communication contexts. Margot seemed to understand that journal writing assignments, intended to promote reflection on ideas, did not require as much attention to the accuracy of mechanics as other kinds of writing intended for a more public audience. In the stories and the letter she wrote, errors in format and mechanics were minimal. Margot showed ability to adjust her goals and strategies in the small group discussion setting, too. She checked her understanding of ideas and procedures. However, Margot seemed to need more direct instruction to help her adjust her strategies appropriately for the news report and the parody she wrote.

MONITORING–facilitates learning and communication and perseveres

Consistently Independent—Margot elicits and maintains interest and momentum in spite of difficulties. When Margot was unable to think of a humorous story for her journal, she offered a thoughtful alternative rather than neglect the assignment altogether. She and her group persevered for a whole class period, brainstorming ideas and planning their survey. During the small group discussion of " The Ransom of Red Chief," Margot brought the group back on task and pursued the discussion of Johnny's character with interest. She appeared to need direct instruction to develop some strategies for drawing everyone in the group into the discussion.

Margot's profile

On the next page, you will find a cumulative profile of Margot's independence in the four key indicators for each of the six learning and communication processes.

OBSERVATION/PROFILE SHEET (FORM FOUR)

DATE: ____________________ **NAME:** Margot's Profile

	Process	Observations	I		A	
			C	F	S	M
Exploring	becomes aware ...	- *Offers some ideas that reflect personal knowledge, feelings and values.*		▨		
	frames questions ...	- *Independently frames appropriate questions and searches readily available sources.*	▨			
	connects ...	- *Considers own position in light of new ideas.*	▨			
	takes calculated risks	- *Acts on inconsistent or incomplete data.*	▨			
Narrating	uses time and space ...	- *Shares experience and information in a generally coherent way.*		▨		
	relates experience ...		NOT OBSERVED			
	uses anecdotes ...	- *Creates or adapts anecdotes that generally support meaning.*		▨		
	values and enjoys	- *Indicates enthusiasm.*	▨			
Imaging	creates images ...	- *Selects some detail to appeal to one or more applicable senses.*		▨		
	transforms images ...	- *Alters or elaborates images to clarify meaning.*		▨		
	imagines self ...	- *Imagines herself in a variety of unfamiliar contexts.*	▨			
	uses figurative language	- *Occasionally uses figurative language to enhance meaning.*		▨		
Empathizing	shifts attention ...	- *Generally attends to others and receives communication openly.*		▨		
	reserves judgment ...	- *Reserves judgment and disbelief in some situations.*		▨		
	selects language ...	- *Uses language that suggests the appropriate writing role.*		▨		
	takes on the role ...	- *Uses language that suggests the writing role she has adopted.*		▨		
Abstracting	supports generalizations	- *Provides some support for generalizations.*		▨		
	applies generalizations	- *Makes predictions and explanations.*		▨		
	evaluates soundness...	- *Examines generalizations from an alternative perspective.*		▨		
	uses symbols		NOT OBSERVED			
Monitoring	sets goals ...	- *Sets some realistic goals relevant to the purpose of communication.*		▨		
	plans strategies ...	- *Selects strategies related to her purpose from a set of possibilities.*		▨		
	adjusts ...	- *Adjusts goals and strategies to take into account some aspects of changing contexts.*		▨		
	facilitates ...	- *Elicits and maintains interest and momentum in spite of difficulties.*	▨			

COMMENTS (use back of sheet)